1273/xrs/2

THE

ART

OF

PAINTING

According to the

THEORY and PRACTISE

Of the Best

Italian, French, and *Germane* Masters.

Treating of

The *Antiquity* of *Painting.*
The *Reputation it always had.*
The *Characters* of several *Masters.*
Proportion.
Action and *Passion.*
The *Effects* of *Light.*
Perspective.
Draught.
Colouring.
Ordonnance.

Far more Compleat and Compendious then hath yet been Publisht by any, Antient or Modern.

The Second Edition.

——Pictoribus atque Poetis
*Quidlibet audendi——*Hor.

By *M. S.* Gent.

LONDON,
Printed by *M. B.* for the Author, and are to be sold by *R. Bently,* in *Russel-street, Covent-Garden,* and *J. Hancock,* in *Castle-Ally* by the *Royal-Exchange.* Price 2*s.* 6*d.* 1693.

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TO THE

QUEEN'S Moſt Excellent MAJESTY

ROYALL MADAM,

THE Art of Painting having receiv'd Incouragement and Protection in all *Ages* not only from the Moſt Honourable Perſonages, but alſo from the Fountains of Honour Themſelves, and particularly (amongſt the Number of Kings and Emperours) from thoſe two, your Majeſtys Royall Predeceſſours, *King Charles the Firſt*, and *King Charles the Second*; and likewiſe in that Honourable Regard your *Illuſtrious Self* hath had of the Art, in the Gallery of Beautys at *Hampton-Court*, done by the Incomparable Artiſt Sir *Godfery Kneller* Kt. Imbolden'd me to lay this ſmall Eſſay at your Royall Feet for Protection. And although it's far beneath your Majeſtys notice,

notice, yet Conſidering the Sun diſdains not to ſhine on the low Hyſop as well as on the tall Cedar, I reſt in Humble hopes of a Pardon to

May it pleaſe Your MAJESTY

Your HIGHNESSES

Moſt Obedient and

Moſt Dutifull

Servant and Subject

MARSHALL SMITH.

TO THE

Right Honourable

The COUNTESS of

SOUTHERLAND.

MADAM,

DUring the long Converſation you were pleas'd to honour my Siſter with at her own Houſe, I perceiv'd ſo much goodneſs mixt with your Greatneſs, Illuſtrated with the greateſt Efforts of Wiſdom and Knowledge, that it not only brought me oftner to that deareſt Siſters houſe then my Affections to her might have done, to admire the Noble Conduct of your Life, but alſo imbolden'd me to beg the Favour of laying this Treatiſe at her Majeſties Feet. The Honour ſhe was pleas'd to do me in the Manner of it's Reception, I muſt Impute to the great ſhare you have in her Majeſties Affections, and not to the weak Endeavours of

MADAM,

Your Moſt Obedient Servant.

MARSHALL SMITH.

TO THE

Honourable Lovers of the Noble Art

OF

PAINTING:

And the Celebrated PROFESSORS of it.

My LORDS and GENTLEMEN,

I Did not think I ſhould ſo ſoon by another Edition have an Oppertunity to give you Thanks for your kind reception of the former, the Honour her Majeſty hath done my Book, with that of diverſs Perſons of Quality by their kind Cenſures of it, puts me above any Concern for the few Enemies I have gotten by it (if ſuch are worthy to be call'd ſo who have only will, but not power to be ſo.) Some who have a better Opinion of themſelves than (perhaps) they may deſerve from others, have thought me Partial in the Characters, but ſure I am, I have been Impartial according to the beſt of my Judgement; of what Value that Judgment is, were impertinent for me to declare, ſince at laſt my Book muſt be the Teſt of it: If any could informe me how to pleaſe all I would follow his advice, and

——*Erit mihi Magnus* Apollo.

That Ingenious *Arts* have ſo great Incouragement (which I well perceive by the kind reception of this Trifle) is no ſmall ſatisfaction to me, although I have no Intereſt in it otherways then as a well-wiſher to my Country, being no Profeſſor only a Lover of the Art of *Painting*, that it may ſtill more Flouriſh, till it makes *England* more Famous then ever *Greece* was for the Product of Noble *Arts* and *Sciences*: Is the hearty deſire of

My Lords and
Gentlemen,

Your Moſt Humble Servant

M. Smith.

To the READER.

SInce the Former Edition, I have receiv'd the Character of an Ingenious Gentleman Mr. Guil. de Ryck from thoſe who have long known him, viz. From his firſt initiating into the Latine Tongue he was inclined to Drawing, and became Diſciple to Quilenus of whom he learnt Drawing, Painting, Perſpective and Architecture; not to mention his Curious Skill in Enammel, Minuture &c. The Peice that firſt remark'd him was Mattias in the Cathedral in Antwerp in which the Veines, Muſcles &c. in the Nudities proclame his Skill in Anatomy,

In the Chancery of Cortray he Painted the King of Spain on Horſe-back in Burniſht Armour, the City of Cortray below with a riſing Sun; above Fame with two Angels one holding a Crown, the other a Scepter. On the Trophy's this Inſcription. REGI HISP. CANCEL. CORT. DD. CC.

He was Invited to Bruſſels to Paint the Marqueſs de Grana and his Family in whole Lengths, and ſeveral of the firſt of that Court. At a certain Triumph at Antwerp amongſt divers Triumphant Arches he Order'd One at his proper expence adorn'd with Feſtoons, at the top Oranges, Pomegranats, Lawrels, &c. wherein were five Capital Pictures, three he made himſelf ſignifying Eccleſia, Antwerpia and Rex Hiſp. with this Cronicon. HISPANIÆ REX, VERA EIDES VIVANT CLAMAT ANTVERPIA. all boldly Painted.

A Magdelen was carried to Rome and was ſo lik'd that he was ſent for thither. He painted a Boy carrying Fruit and one comming behind him to ſteal ſome, after the way of Morelio, and was taken for his hand; he alſo painted the Judgment of Paris, for the Emperour after the manner of Poſſine.

At Dunkirk he Painted a Peice of St. Michael, and another of St. Benedict, and divers of his Pictures are now highly valued beyond Sea, for Judgment in Order, delicateneſs of Colouring, and a right Conſideration and agreablaneſs through the Whole.

But why need I goe ſo far from home ſince we have divers Peices in England which proclaime his Skill, as a Magdelen at my Lady Wincelſea's, and others by the Life at divers Perſons of Qualities, and Eminent Merchant's in the City, Remarkable for likeneſs, faſtneſs of Colouring, not only keeping their Colour but improving their beauty by time.

And his moſt Ingenious Daughter Mrs. Katherine comes behind none of her Fair Sex in the Art, her Paintings by the Life very like, ſoft, Tender, well order'd, the Figures Gentle and Colouring Beautifull to the great Honour of her Sex.

And now *Reader*, I ſhall not Inſiſt upon Anſwering what I thought might be Objected, as in my Former, ſince it paſt ſo well with all its faults, only ask thy Excuſe that the Errata's are continued, as Mr. *Vande Bank*, for Mr. *Van de Vert*, *page*, 25 *&c.* The reaſon being becauſe I had not time to look over it till it was Printed.

Vale.

The Author to his Book.

GOe *Slender* Pinnace *to a* Boiſt'rous Sea,
Where naught but Tempeſts, Rocks *and* Quick-Sands *be*:
Such is the Curſe *attends this* Wicked Age,
Such are the Actors *fill this* Spacious Stage,
That Impudence *muſt paſs for* Wit, *and they*
Who'ave moſt of Malice, *bear the greateſt* Sway.
Yet when thou meet'ſt with Real Wit, Strike Sail,
Though they reprove thee ſharply,'tmay Avail;
But ev'ry little Bubble *of the* Town,
Will take the Hint, *and tell it for his own*:
That's Hard;——*yet let them baul their* Lungs *away*,
Thy Fate *depends not on a* Poets Day.
However, in thy Cabin, *as they paſs*,
Tell them thou haſt a *Sympathetick Glaſs*, *Cap. 17. Paragraph 4.
Will ſhew a Fool, *a* Fool; *an* Aſſe, *an* Aſſe.

To the moſt Ingenious and Accompliſh'd Gentleman The Author of the following Treatiſe.

NO *more let* Ægypt Hieroglyphicks *boaſt*
Too Ænigmatical, *our* Happ'er Coaſt
You by a more improv'd way have taught,
T'expreſs each Vice, *each* Virtue, Paſſion, Thought.
You teach Mute Logick *with far more Succeſs*
Then all the Schools, *and in a* Loftier Dreſs;
Who would not Emulate to be your Story;
If ſuch your Pen's, *then what's your* Pencel's Glory?
Long in the Curſt, Obſcure Retreat of Night
This Gem *hath lay'n* (*though with a Glimm'ring Light*)
Wanting a well Experienc'd Hand, *to ſhow*
What wondrous Pleaſures from the Pencel *Flow*:
Tell you in Pitty to the Thirſt *of* Man,
Each Notion *weigh, and ev'ry* Beauty *Scan*:
At length the Charming Phænix Hatch'd *appears*,
Though but few months, the Work *of many years.*

T. H. *Oxon.*

To the much Eſteem'd Mr. *Smith.*

SInce 'twould be bold Preſumption to deny
That Man, *the* plaſtick *of the* Deity,
Is Draught's *great* Origine : ---- *we'le only ſay,*
You Draught *purſue in't's juſt* Phænomena;
As Colour, Habit, Motion, Sympathy,
Light, Perſpective, *Studious* Anatomy;
With all Contingences *of this great* Art,
Which you Improve, *and freely t'all* Impart.
Thus while thy Awfull Pen *Proclaimes aloud*
Our wonderous Art, *you make th' Aſtoniſh'd* Croud
Amazed ſtand, to hear how ſtrong 't confines
Great Nature *to a* Cloath, *with* Shallow Lines:
To hear that Painted Paſſions *can Suppriſe,*
And make Spectators *with them* Sympathyſe;
That all the Learning *of the* Univerſe,
Was Couch'd in Miſtick Draught *and* Characters.
The only Fear is, leaſt the Sordid Fry
Reading, grow Mad, and throw their Craft's-Tools *by,*
Making the Land *but one confuſs'd* Academy.

To his highly Valued Freind the Author.

PAinter and Poet, *in the Nobleſt Dreſs*
Your Images *in both you do Expreſs.*
Nor are they 'lone the Quick Reſults of wit
For to Improve the reſt of Mankind writ,
But your own Propertys *ſuch as we find*
The Ornaments *and* Beautys *of your* Mind.

R. Γ. *of* Lincolns-Inn.

The Author upon the Art of Painting.

IN vain did Jove *with* Adamantine Chain
The bold Prometheus *bind; in Vain*
Does the Rapacious Vulture *Gorge his* Maw
On's Liver, which he never muſt deſtroy.
Whilſt Caucaſus *Groanes with the* Load
Of the Preſuming Demy-God.
And all for's brave Attempt, *to* Steal Cæleſtial Fire,
His well-wrought Image *to* Inſpire:
In Vain this Envy *of the* Gods, *the ſame*
Bold Man *attempts again, nor fears their* Flame.

Nor Fears their Thunder *or their* Vultures *more:*
But Counterfits their Vultures, Flames *and* Thunders Roar,
With all th' Artillery *of* Heaven,
And ſends it to their Manſions back again.

This hath the Magick Art *of* Painting *done*;
Nor only Things Inanimate,
But e'vn the moſt Occult Reſolves *of* Fate,
And does through all the Labyrinths *of* Nature *Run.*
Ev'n Man *it can* Create;
Nor Organs, *for to make him* Speak *or* Move,
Nor Facultys, *to make him* Hate *or* Love,
The Artiſt *wants, nor ſends his* Prayers *to* Heav'n,
Pigmalion-*like, to have a* Spirit *giv'n*;
But Snatches *the* Cæleſtial Fire,
By which, with th' Miſteries *of his* Art,
And Wonders, *which his* Pencel-Stroaks *impart,*
With Active Souls *his* Bodys *does* Inſpire.

Why will ye Boaſt. O! why, y' Immortal Gods,
That you alone have got the mighty Ods
Of Making Man, *and* Vaſt Eternity?
Since Painters *you thoſe fancy'd* Ods *do give,*
For in their Portraitures *you* Live:
And they give you your Immortality:
To Jove *his* Thunder; Venus, Flame;
Diana, Chaſtity; Apollo, Fame;
Neptune *his* Trident; Mars *his* Plumes *and* Lance;
And t'all, their Attributes, *which fill the* Lofty Dance.
Nay at their will they Summon *you below,*
Their Pleaſures *and* Deſigns *to know*;
Chaſtiſe *you for your Vail'd* Eſcapes,
Venus *for her* Adulteries *and* Jove *his* Rapes,
In all his Metamorphos'd Shapes.
And when they pleaſe to ſhew their Jeers *and* Scorns,
Make Bacchus, Drunk; *and give to* Vulcan, Horns.
Then Boaſt no more your mighty Ods
Of Making Man, *ſince* Man *'tis* Makes *the* Gods.

ERRATA.

The Reader is deſir'd to excuſe divers Errata, as falſe Pointed, falſe ſpeld &c. the Printer falling ill whilſt 'twas in the Preſs and dying before 'twas finiſh'd, there could not that care be taken: but theſe are the Principal. page 6. l. 27. read Ægyptians. p. 7. l. 13. r. Geometry. p. 8. l. 17. Amfractuous. p. 17. l. 11. Diverſions. p. 21. l. 17. Rubens. l. 21. Sea-peices. 23. Van-Dyck. p. 25. l. 37. Vande-Vert. p. 48. l. 16. Complexion. p. 49. l. 17. cauſeth. l. 20. cauſe. p. 57. l. 23. Supplicants. l. 25. Point. p. 66. l. 4 & 6. Copy. l. 29. Statues. l. 32. Contours. p. 68. l. 32. Pleaſantneſs p. 59. l. 8. Perſpective. p. 74. l. 7. Bruſhes. p. 78. l. 34. leave out, and. p. 79. l. 7. Tinktures. p. 81. l. 6. white. l. 30. moſt. 33. Glazing. p. 87. l. 27. take what. p. 88. l. 25. muſt be.

INTRODUCTION.

SInce the deſign of the Following *Treatiſe* is not only to lay open the *Noble Art* of *Painting*, to give the beſt Precepts and Inſtructions to attain to a Perfection therein, but likewiſe to recommend the ſtudy of it to the moſt Ingenious, as highly conducing (from the many Pleaſures and Benefits thence ariſing) to a *Happy ſtate of Life :* give me leave by way of *Introduction* to ſhew what I mean by a *Happy ſtate of Life*, and wherein *Painting* is highly Acceſſary thereunto.

The *All-Wiſe* having Created the Soul of Man not onely *Speculative*, but of a Vaſt *Unlimited Capacity*, hath likewiſe Adapted *Fruitions* thereto as *Unlimited*; fixing in him the Standard of Reaſon to Regulate them thereby, for his *Real Happineſs*.

And although the Pleaſures and Satisfactions of the *Mind*, Excell the Gratifications of the *Sences*, as far as the *Soul* in Dignity ſurpaſſeth the *Body*, and diſtinguiſheth *Man* from *Beaſts*, yet ſome there are more *Refin'd*, *Spiritual* and *Extaſy'd* then others, ſtriking upon the moſt *Harmonious Keys* of the *Soul* ; and ſuch are the Objects of the two Noble Facultys of the *Mind*, *Conception*, and *Invention* ; beſt Illuſtrated in *Painting*, *Poetry* and *Muſick*.

Poetry by the Force of the moſt *Allective Ratiocination*, Charmes the *Mind* with the Real Eſſences of Delight ; not onely by pleaſing the Eare with *Dulciſonant* Numbers, but likewiſe by Informing the *Soul*, in the Expanſion of the moſt Abſtruſe and Occult Miſterys of *Philoſophy* ; conducting us thereby through Feilds of Delight, to the Magnificent Seats of Vertue and Knowledge.

Muſick Refines and rayſes the Spirits, above all the Groſs, Mundane Pleaſures, which Attend the Avenues of common ſence: Repleniſhing the Fancy with the moſt Beautiful *Idea's*, and Seraphick Raptures of Bliſs, and giving us here a Taſt of thoſe Flouds of Immence Delight, Prepar'd for ſuch Harmonious Souls,

(who deſpiſing the Inſipid and Imperfect Joys, ſwallowed down with Greedineſs, by the Inconſiderate Herd of Mankind) adapt themſelves for thoſe Immortal Pleaſures.

But *Painting* not onely Allures and Delights with the Charming Numbers and Noble Information of *Poetry*; with the ſweet Uniſons and Raviſhing Harmony of *Muſick*; but likewiſe brings from their ſeveral *Orbes*, the Great *Monopoliſts* of theſe *Sciences* for us to Converſe with, and by every artfull ſtroak adds to the Erection of her own *Monument*, to the Delight and Inſtruction of the preſent and future Ages: thus he who is not Felicify'd with the Fruition of theſe Three *Beatitudes*, enjoys the Perfection of them all, in this one *Charming Miſtreſs*.

They whoſe Minds are Fortunate through theſe Exornations, with what contempt may they look on thoſe Muddy and Fulſome Pleaſures which moſt of Mankinde Grovel in, and are known to be Pleaſures onely by the Name, not onely being Narrow, Forc'd and Feign'd, but Proditorious and Exitial inſtead of being Beneficiall to *Humane Exiſtence*.

When in the Heat of *Bacchanalization*, the Virtigious Brain formes to it ſelf ſtrange *Chymæra's* which never were nor can be, one Notion Crouding on another, till the Noble ſeat of the Intellects becomes an entire *Chaos*, and he the Ridicule or Pity of the more thinking; how Fond and Vain is he, how Derogatory to the Noble Character he bears, and his pretenſions to the Image of the *Deity*: whilſt his Purchace is a few dizzy, confus'd Pleaſures, at the Expence and Ruine of Mind and Body.

Nor more Rational is he who expects an *Elizium* of Compleat Happineſs in his Miſtreſſes Armes, ſince it is generally experienc'd that the Phantaſtick Pleaſure of the Attempt, is more then that of the Fruition, which at beſt is but Fleeting and Momentary, whilſt the Enjoyments of the Mind are Fixt and Permanent; Thoſe attended with Remorſe, Danger and Diſappointment, Theſe with *Tranquility*, *ſecurity* and *Certainty*; beſides how Inglorious is it for Man, to Proſtrate his Affections and moſt ſtudyed *Herangues* to one Incapable of Return (perhaps) a Mercenary Gilt, the Product of a Dunghil, who will ſell at Cheaper Rates, or Laviſh thoſe Pleaſures on a Luſty Groom, which his Maſter Purchaſes with vaſt Sums and humble Acknowledgements,

knowledgements, ſelling his Prerogative and Health for a ſmile and a Diſeaſe.

So far from *Real Felicity* are all *Senſual Pleaſures*, that in them we are but weaker Rivals to Brutes, who injoy all their *Senſualitys* with better Appetites and quicker Relliſh; free from Remorſe and Scandal.

And although all *Humane Happyneſs* is Lodg'd in the *Soul*, yet even their we muſt be Cautious in our Choice of Affections and Paſſions, or we may be as miſerable deceiv'd, as if we gave the Reines to *Senſuality*.

How far does he Deviate, who expects this *Bleſſed State* in Honour and Greatneſs, ſince Ambition onely begets Ambition, Changing alone the Matter of their Miſeries, without ſeeking an End of them: and as *Seneca* ſays, thoſe Acquiſitions which dazel the Eyes of the Vulgar, are Atchived with Labour, and guarded with Pain: nor will this *Siſiphus*'s ſtone ever Reſt, till at the Bottom of the Valley, where the Maſter is cruſh'd to Peices thereby.

How miſerable the Covetous wretch is, is too Obvious to require Refutation; ſo far is Gold from giving Happineſs, that *Apicius*, although he had the Remain of 250000 Crowns in his Coffers, yet he Poyſon'd himſelf for Fear of Starving; nor could *Midas* be ſatisfy'd, till the waters of *Pactolus* Condens'd to a Golden Mine, in his Belly.

Allthough this ſpacious Theater affords dayly, Numerous ſceens of the wretched Miſtakes of Mankinde, yet ſtill the Generallity of them give themſelves wholly to the Dictates of *Sence*, and when they feel the ſad Effects, they Fancy is ſome Deſtined Diſtemper: or if they have thought enough to conſider the Cauſe, they Endeavour to drive it away by the Repetition of the ſame: and ſo paſs on, till a painfull Old-Age (if Attainable) ſteales on them; and then when their Appetites fail, they have leiſure to caſt a Melancholly Aſpect on their Preſtine Folly; ſeeing their Lamp ready to go out, like a Fooliſh Tale that is told; without one Act of Remark or Benefit to themſelves, or the reſt of Mankinde: and finding no Reaſon for their Continuation to Old Age, except to be puniſh'd for the Follys of their Youth.

Whilſt

Whilſt he who ſpends his Time in the Noble ſtudy of Philoſophy; the Forementioned Sciences, or the like Ingenuous, Beneficial and Innocent Pleaſures, ſees Cauſe enough to Laugh at their Youth and pity their Age: And finds to his great Comfort, the Munificence of the *Deity* ſufficient, if Man but makes the Happy Choice, to give him Felicity in both Worlds.

Since then (as we have ſhown) the Nobleſt Injoyment ariſeth from the Choiceſt *Idea's* of the *Mind*, Eſpecially when they tend, not onely to the Delighting, but alſo to the Improving of Mankinde; we thought it might be no unacceptable ſervice, to *Anatomatize* the *Art* of *Painting*, from whence ſuch Variety of Pleaſures and Benefits may be reap'd.

CAP. I.

The Definition and Qualities of Painting.

Painting is an *Art*, which by *Draught* of *Lines* and *Colours*, doth not only Expreſs the *Forms* of all things, on the *ſuperficies* of the Earth (according to *Socrates*) ἐγγεία καὶ ὁρωμένων with the *Actions* of all *Animals*, but likewiſe the *Paſſions* of *Intellectual Beings*.

It is the Nobleſt of all *Arts*, ſince it immediately Copys after the Miraculous hand of the *Almighty*; nor only imitates Created *Beings*, but the *Creation* it ſelf: for out of a *Chaos* of *Colours*, which by chance mixture, would periſh in their mutual Imbraces, and of themſelves are *Glaring*, or *Foul*; and thence unpleaſing to the Eye, as ill ſounds are *Diaphonous* to the Ears; the *Artfull Hand*, by a *Sympathy* in *Mixture*, and the *Harmonious Uniſons* of *Proportion*, not only *Formes* a *Beautifull Body*, but likewiſe gives the *Expreſſions* of the *Soul*.

It is the moſt *Expreſſive* of all *Arts*, and of more General Information then *Printing*; for it ſpeaks at once to all *Nations* and *Languages*, and they who are ſtrangers to *Letters*, may read the *ſtory* in it ſelf: therefore the *Egyptians* Couch'd their wiſeſt Morals in *Hieroglyphicks* and *Emblems*, and the Univerſality of the Knowing part of Mankinde Improv'd thereby.

It

It hath more Force of *Perſwaſion* then *Eloquence*, for the *Idea* of any thing is more Subtilly and Entirely Conveyed to the Underſtanding by the Eye then by the Ear, Objects being more Allective to this Sence then the other; and having this Advantage, that the *Viſual Rayes* at once Compriſe the whole *Story*, whereas *Relation* is Dilatory and thence more Burthenſome to the Memory.

What uſe the Ancients made of this *Art* for the Exciting Vertue, may be ſeen in theſe (amongſt Nnmberleſs) Examples.

The *Romans* Painted *Fortitude* in the Example of *Horatius Cocles* defending the Bridge (call'd *Sublitius*) againſt a great Troop of *Tuſcanes*; and *Marcus Marcellus*, who by cutting of the Head of *Britomarte* a French Captain, Diſcomfitted the Enemies whole Army.

For *Love to their Country*, *Mar. Curtius*, who caſt himſelf and Horſe into a Bottomleſs Gulff: and the Three *Decii*, the Father in the *Roman Warr*, the Son in the *Tuſcane* and the Nephew in the Battle againſt *Pyrrhus*; all which ran into certain and Eminent Death, for the good of their Country.

And for *Military Diſcipline*, *Poſthumus* the *Dictator*, who put his own Son to Death for getting a Conqueſt over his Enemies by breaking his Ranks: with innumerable more *Emblems* of Divers Vertues and pieces of Gallantry.

Certainly theſe Painted with a great *Spirit*, *Paſſion* and *Graceſull Action*, muſt be more Inſtructive and Exciting then the moſt *Rhetoricall Herangue*.

It is the moſt *Ingenuous Art*, and greatly aſſiſting to *Natural Philoſophy*; ſince with the greateſt Scrutiny it examines into the very *Entity* of *Nature*.

It Argues in the Maſters the Fineſt and Sublimeſt Invention, to Expreſs many Times, the moſt Heroick Actions in the World, with greater Magnanimity and Beauty then the Celebrated Actors were poſſeſsed with.

And thoſe great Men whoſe Works have been held in ſuch Admiration, both by the greateſt Judgments as well as the Nobleſt Quality; it ſhews in them Souls Capacitated and Adapted for ſuch high Actions as themſelves have Expreſt ſo to the Life: for there muſt be a *Concretion* of *Idea's* into a

Form in the Minde before *Action* is produc'd : of Mindes to Replete their works are ſufficient Evidence.

CAP. II.

Of the Antiquity of Painting.

THE *Omnipotent*, whoſe Divine Pencel Drew all theſe Wonders which continually preſent themſelves to our Admiration, and which Man by an *Homæomere* endeavours to imitate, Challenges the Prerogative of this Art to himſelf, *Job* 39. 13. and as his peculiar Gift beſtow'd it on *Bezaleel* and *Aholiah*, *Exodus* 31. whom, he fil'd with his ſpirit, in Wiſdome and Underſtanding ; in Knowledge to finde out curious Works, to *Carve*, *&c.* which we ſhall ſhew hereafter to be the ſame with *Painting* in *Eſſence*, but exceeded by it in *Perfection.*

Minus King of the *Aſſyrians* (as Hiſtory Reports) having Celebrated the Obſequies of his Father *Belus*, Firſt King of *Babilon* ; to Mitigate part of the ſorrow for his Fathers Death, and to reſtore in ſome meaſure ſuch a loſs, cauſed his *Image* to be *Carv'd.*

After the *Deluge Prometheus* Son of *Japhet* Invented *Plaſtick*, and was in ſuch Requeſt with the *Arcadians*, being of a Pregnant Witt and ſollid Wiſdom that he brought the Rude and Barbarous People into civil Converſation : he added Artificiall Motion to his *Images*, whence the *Poets* ſince have made their Fictions.

After this, the *Art* came to be better known, and with the growing *Art* Honour to the Inventors increas'd, therefore *Gyges* the *Lydian* amongſt the *Egiptians* : *Pyrrus* amongſt the *Grecians*, and *Polygnotus* the *Athenian*, amongſt the *Corinthians*, were highly Valued, as the firſt amongſt them that found out *Painting.*

They firſt began in Black and White, *Plin. lib.* 35. *cap.* 1, 2, 3. *&c.* the Authors, *Ardices* the *Corinthian*, and *Telephanus* the *Sicyonian*, then *Cleophantes* the *Corinthian*, brought up the uſe of *Colours*, though principally but One, whence the *Hiſtorio-*

graphers

graphers call'd it *Monochroma.*

Apollodorus, afterwards, the *Athenian* began the uſe of the *Pencell*: as likewiſe *Cumanus* the *Athenian*; *Cimon Cleondus* added much Perfection by *Fore-ſhortning*: after *Paneus* added farther Perfection, Inventing the *Art* of *Drawing by the Life.*

Parrhaſius the *Epheſian* did farther adorn it, as likewiſe *Zeuxes*, who brought up the manner of *Shaddowing.*

Appelles added the laſt Perfection by the help of *Geometry* and *Arithmetick*; without which, as his Maſter *Pamphilus* would ſay, no Man could prove a *Painter*; and *Bernard Lovinus* would ſay, a *Painter* without *Perſpective* was like a *Doctor* without *Grammer.*

And indeed it is a Compound of many Arts; as *Geomitry*, *Architecture*, *Arithmetick*, *Perſpective*, *&c.* for a *Painter* cannot perform without *Lines*, *Superficies*, *Profunditys*, *Thickneſs* and *Geometricall Figures.*

Nor can *Churches*, *Pallaces*, *Amphitheaters*, *Bridges*, *Ports* and other *Buildings* be Repreſented without Skill in *Architecture.*

Nor without *Arithmetick* can he Underſtand the *Proportion* of Mans Body, to take it in any ſiſe; or the *Proportion* of other Things either Artificiall or Naturall.

And without a good Judgment in *Perſpective*, the work will be full of Faults, it muſt be us'd in all *Fore-ſhortnings*, all Diſtances, in Highths, *&c.* nay, without a Carefull Diſpoſal of the *Colours* according to *Perſpective*, a ſimple Convex will be Defective in its Orbicularity: but we ſhall diſcourſe of *Perſpective* by it ſelf.

So ſacred have the Memorys of the *Inventers* of this *Art* been of our Progenitors, that they have carefully Tranſmitted them down to us, and Doubtleſs will be to all Poſterity.

And although, not only by diverſe *Contingences* but the neceſſity of *Fate* is ſuch, that the *Formation* of one *Species*, muſt be through the *Deſtruction* of another, that there may be a Circulation to the Termination of Time, by Conſequence the *Materials* of their *Art* have periſhed, yet ſuch hath been the Care of *Fame* over the *Eldeſt Sons* of *Art*, that ſhe hath writ their Names on the *Adamantine Rock*, beyond the Power

of

of the Cruel and Remorſleſs Jaws of *Time* with Teeth of Iron to Devour.

CAP. III.

The Reputation Painting hath had in the World.

IT is ſufficiently Known in what Eſteem *Painting* hath been amongſt the *Ægyptians*, under which they Communicated all their Natural and Morall *Philoſophy*: it was their *Treaſury* where they Accumulated all their *Arts* and *Sciences*: For ſince the *Power-Memorative* could not contain all the *Similitudes* and *Idea's*, which by the Labour of the moſt Ingenious (Infinite in Poſſibility) were Produc'd, here they Reſerv'd all the Occult Riches of their Miſticall Knowledge to all ſucceeding Ages.

From thence, in Proceſs of time hath been Tranſmitted down to us conſiderable Benefit, in *Philoſophy*, by the Hands of *Plato*, *Pythagoras* and other *Philoſophers*, who ſayl'd to *Ægypt* to tranſport it thence: And though ſome of their *Hieroglyphicks* appear *Ampfractuous* to us, which doubtleſs is from their long diſuſe, yet ſome I have ſeen not ſo *Ænigmaticall* but might be eaſily Underſtood; and as before was hinted, they had the Advantage hereby to ſpeak in all Languages, and ſo of their moſt precious Wealth were *Eleimoſynary* to the whole World.

In imitation of them the Ancient *Romans* ſet up *Emblems* in Publick places of divers *Animals*, under which their *Philoſophycal Miſteries* were couched, and from *Hieroglyphicks* and *Emblems* they proceeded to *Paint*, the *Famous Actions* of *Worthy Men*, that through the Emulation of their *Actions*, they might Excite the Young Noble Spirits to like Performances.

Nor was this *Art* only Honoured, by the *Noble Uſe* made of it in this manner, but likewiſe by the *Study* and *Practice* therein by thoſe of the greateſt Quality; as alſo by the vaſt Sums paid for ſeverall pieces for the Encouragment of the *Artiſts*, as well as for the future Profit and Pleaſure thereby to themſelves, and Poſterity.

We

We reade of *Francis King* of *France*, and firſt of that Name, that he Practis'd in it to a great Perfection: as likewiſe *Charles Immanuell Duke* of *Savoy*, who was well Read in all *Heroicall Vertues* as well as in the *Liberall Sciences*, but moſt delighted in *Painting*.

Quintus Fabius, his Family the Nobleſt in *Rome* Sirnam'd *Pictores*, took great delight in this *Art*: and *Painted* the *Temple* of *Salus* with his own Hand, Subſcribing his own Name to his Work as the more laſting Monument of his Glory: *Rutilius in vita Quint. Fab. Pic.*

The Emperour *Conſtantine*, ſpent great part of his Youth in the Practice of this *Art*; as we find *Sigibert in Cronicis*.

Likewiſe Prince *Lavinianus*, valued himſelf more on this, then on his Noble Deſcent and other Qualifications, *Them.* lib. 2.

Pomponius Atticus, a Man of Profound Wiſdome and Favourite of *Cicero*, beautify'd his own Poems, with *Pictures* of his own Deſign and Drawing.

Lucianus alſo of Imperial Deſcent, when he retreated from State-Affairs, ſpent his Time in this Ingenuous *Art*; declaring it to be the moſt Princely Exerciſe, to Copy the *God* of *Nature* in his Works; *Sal.* lib. 3.

With many more of the Greateſt Princes in *Europe* and ever of the moſt Ingenious of them: nor wants it Patrons in the Fair Sex, for *Margaret Queen of Navarre* arriv'd to a great Perfection in it, with divers others.

In *Plinies* Time Feſtival days were appointed at *Corinth*, for the exerciſe of *Painting*, for Great *Pryſes* and Wagers, and we ſee at this day they are eſteem'd as the moſt Valuable Jewels, by the Nobleſt Rank of the Age, in Forreign Countrys, as well as with the moſt Ingenious of the Nobility in *England*: this *Art* ever being in greateſt Eſtimate with thoſe who have been the moſt Remarkable for their height of Fancy and depth of Judgement.

How former Times Eſteem'd it, may be ſeen by theſe few among Numberleſs more, by the Sums were payd for them.

Antonius Veſuvius payd for a Piece of *Michael Angelo*, three thouſand pounds ſterling.

Cæſar the Dictator redeem'd the Tables of *Ajax* and *Medæa* for Eighty Talents; which amounts to twenty four thouſand

French Crowns according to the leſſer *Athenian* Talent.

King *Attalus* payd for one of *Ariſtides* Pieces, a Hundred Talents.

Candalus King of *Lydia* gave as much for a Piece to *Bularchus.*

Straphonius Polenus gave to the Value of five thouſand pounds Sterling for a Picture of the Divine *Raphiel.*

Hortenſius the Orator gave for a Table of the *Argonants*, one hundred forty four Talents.

The Duke of *Millain* Rewarded *Raphiel Urbane* with as many Ducats as would cover a large Piece which he made for him.

Mnaſon payd to *Aſclipiodus* for the Twelve Gods, after the rate of three hundred pounds a Piece.

Pope Innocent the Eighth, ſo Famous for his Knowledge in all Learning and Ingenious *Arts*, beſtow'd upon *Andrea Mantegna* in the *Belvedore* of *Rome*, two Thouſand Ducats for a months Work.

Polidorus likewiſe, payd for a Piece of our *Saviours Nativity of Rubens*, fifteen hundred pounds Sterling.

Nor is it ſtrange that theſe great Maſters Works ſhould have a higher Eſtimate then the moſt valuable Jewels, ſince they may be met with again of the ſame colour Nature and Dimenſions, but a great *Deſign* may be particular throughout the World: beſides the variety of *Pleaſures* and *Beneſits* hence arriving, of which the other is wholly void.

CAP. IV.

How far Painting agrees with Carving, and wherein it Excels it.

THere hath been a continual *Altercation* between *Painters* and *Carvers* for Superiority in the Excellency of *Art*: but that *Carvers* may not pretend to excel *Painters* in the *Eſſential part* we will lay down how far they agree and then wherein the *Carvers* are Excel'd.

It is a General Rule, *what agree in a Third agree between Themſelves*, if it be objected a *Hank* and a *Hound* are the ſame by this Rule, becauſe both living Creatures; it followeth not, for though they agree in the *Generallity* of being living Creatures, yet they differ in *Speciality* of Kinde.

And as there is no *Eſſential* difference between two particular Men, both being Rational Creatures, ſo there is not between *Painting* and *Carving*, for both tend to the ſame *End*, by Repreſenting Individual Subſtances; and both muſt obſerve the ſame *Geometrical Quantity* in what they Repreſent.

Suppoſe a *Painter* and *Carver* were to Counterfeit the ſame Perſon, doubtleſs both would conceive the ſame *Idea* of him, proceeding in their Minds with the ſame diſcourſe of *Reaſon* and *Art*, and (as before) obſerve the ſame *Geometrical Quantity*, endeavouring to make it as like the Perſon they Repreſent as they could: and ſo the *Draught* expreſſing the *Idea*'s of both the Workmen, would agree in expreſſing the true *Reſemblance*, which is the *Eſſence* of this *Art*.

'Tis true one *Painteth* and the other *Carveth*; but this is a *Material Difference* only, which argues no *Specifical Difference* in *Art* or *Science*, and it is the *Eſſential Difference* alone that maketh a Diſtinction of *Species* and Diverſity of *Science*.

If it be Objected that the *Carver* maketh more of the *Figure* then the *Painter*, it is anſwer'd, more or leſs makes no *Specifical* or *Proper Difference*; therefore it is the Defect of *Matter*, and not of *Art*, thus far the *Arts* are *Analogical*.

Now that this *Art* far Excels *Carving* is eaſily Demonſtrated, ſince on a *Flat*, it Repreſents Roundneſs and Thickneſs, exceeding therein the Power of *Nature* it ſelf, expreſſing *Life* and *Spirit* far beyond *Carving*, as in theſe Inſtances.

Apelles Painted *Alexander the Great* ſo to the Life, that his Horſe *Bucephalus* brought into the Room, immediately kneeld down ſuppoſing it his Maſter: His Horſe he likewiſe Painted with ſuch Spirit that other Horſes began to Neigh, when they ſaw him.

Andreas Mantegna repreſented a Servant in *Porta Vercellina*, ſo Natural, that the Horſes left not Kicking at it till there was no ſhape of a Man left.

Barnazano

Barnazano Repreſented Strawberrys on a wall ſo fine, that the Peacocks continually pect at them ; and *Cæſar Seſtius* Painted in a Piece, *Birds*, ſo to the Life, that the Table ſet abroad, they brought Flocks of other *Birds* about them : and 'tis Reported there was a *Dragon* Painted with ſuch Spirit in the *Triumvirate* in *Rome*, that made the *Birds* leave ſinging.

A Picture likewiſe was in *Claudius's* Theater, where the Tiles were ſo Naturally Painted, that the Crows offer'd to fly through the Painted windows.

Zeuxes's ſtory is well Known, by the *Grapes* which Invited *Birds* to them : though himſelf was afterwards deceiv'd, by a *Curtain* done by *Parrhaſius* in Emulation of his *Grapes*.

Live Partridges have flown to the Painted ones done by *Parrhaſius* upon a Column at *Rhodes*. A *Dog* likewiſe defac'd the Picture of a *Dog* done by *Gaudentius* in a Picture of *Chriſt carrying the Croſs* at *Canobium*. But theſe are all trivial Things in reſpect of the *Paſſions* and *Affections*, in which it far Excels *Carving* : ſince to moſt *Paſſions* is required a Change of *Complection*, as well as *Deſtortion*, *Contraction &c.* of *Features*.

A *Venus* cannot be made with th at *Allectation* in *Carving*, ſince the *Complection* of the skin, with *Colour* of *Eyes*, *Hair*, *&c.* are requiſite to the *Perfection* of a *Beauty*.

Nor can *Hiſtory* be *Carv'd* without great Defects, ſince all *Diſtances* require a *Faintneſs* of *Colouring*, as well as *Diminution of Body* : with many more Obſervations in Nature, onely Obvious to *Colouring*, of abſotute Neceſſity for the *Animating* of *Figures*.

Not that I would the leaſt Detract from thoſe *Famous Artiſts* who have obtain'd to themſelves a laſting Name ; but think they more deſerve to be worſhip'd for *Gods*, then the *Gods* which were the works of their Hands.

CAP.

CAP. V.

That this Art is Requiſite to the Education of a Gentleman, from the Benefits and Pleaſures thence ariſing.

THE more *Noble* any *Science* is, certainly the more *Eſſentiall* it is to the *Qualification* of a *Noble-Man*; that this is ſuch, is already prov'd from its *Antiquity*, its ſeveral *Honourable Proffeſſors*, with the Reception it hath had beyond all *Arts* in the World; and in its own Nature being the moſt Laudable, ſince of all *Arts* it neareſt Imitates (by continuall Copying after) the wonderfull Hand of the *Omnipotent*.

What can become a *Gentleman* more then to talk Pertinently of ſo *Ingenious* a *Science*, and which he hath continually before his Eyes, when without a Judgment in it, he ſhall (by miſplacing Proper Terms) be the Jeſt of thoſe, whoſe greater skill will not excuſe their ill manners herein. Beſides, this being the greateſt Ornament for *Pallaces* and *Nobleſt Seats*, it prevents their being impos'd upon in *Pieces* of *Value*, which they often ſuffer to great loſs, though to the Infamy of thoſe Mercenary Men who are guilty of the Impoſition.

It is the greateſt *Complement*, *Convenience*, as well as *Companion* for Gentlemen that Travel, to take a *Draught* of all Remarkable Things and Places, *&c.* which would be too great a Charge for the narrow Treaſury of the Memory.

It's of abſolute Neceſſity for all *Commanders*, for the Deſigning *Fortifications*, Drawing of *Lines*, *&c.* and greatly aſſiſtant to the ſtudy of the *Mathematicks*.

Here they may ſee and Learn how their Predeceſſours Accumulated their Glorys, and Learn to Emulate the Grandeur of their *Actions*, that like them they may be Tranſmitted (by ſome *Artfull Hand*) to Poſterity.

The Practice of this *Art* not only raiſes the *Fancy*, but makes it Pregnant to the Production of ſtill more great *Idea's*, Preſſing on to the Mount of *Perfection*, where with *pitty* they behold the reſt of Mankinde below.

And had not thoſe Celebrated *Wits* both *Painters* and *Poets*, whoſe Contemplative heads were Repleniſht with a continuall *Efflux* of *Notions*, by this or *Poetry* found a ſweet diſcharge of their Crouded Fancy, either being to big to paſs through the Narrow *Avenues* of *Common Sence*, they had burſt forth in diſorder without *Maturity*, and ſo become but Diſtracted and Confus'd *Notions*; or elſe being Forcibly pent in, had ſtifled in their own Croud, and ſo have periſht, ſhut up in the Urn of the *Brain* to all Eternity, to the Diſhonour of Him who beſtow'd theſe Gifts for the Manifeſtation of his Glory, and the Benefit of Mankinde.

The Pleaſures ariſing from this *Art*, are Ineffable, and on that Account deſerve a Gentlemans ſtudy, ſince *it is better to be Happy, then ſimply to Be.* For by this may you Form an *Elizium* to the height of your *Fancy*, beyond the Product of *Nature* and Equall to the Fictions of the *Poets.*

Imbroider'd Feilds, Groves Damask'd with bright Beams,
Banks all Enameld, and Tranſparent Streams.

Hereby within your Chamber may you ſee *Majeſtick Hills, Humble Vallyes, Delightfull Groves, ſilent Grotto's, Delicious Plains. Nimphs, Fawns, Satyrs, Driades, &c.* ſporting together, the ſtate of *Innocence* and the *Golden Age.*

Nor can we only *Create Worlds* Repleniſht with *Beatitudes*, to the higheſt Injoyment of the Nobleſt Sence the *Sight*, but likewiſe ſo Potent are the Charmes of this *Art*, that it often brings the *Seraphick* and *Bleſt Souls* from their ſacred Manſions to Converſe with *Mortals* below; here to React their great Sufferings and *Martyrdoms*, that by obſerving their Footſteps, we (imp'd on the wings of Vertue) may mount to their Cœleſtial Thrones, there to Injoy the *Beatifick Viſion* in thoſe *Feilds of Light.*

That after the Contemplation of the *Wonderfull Beautys* here below, we there may behold the Sacred great Source of them all, there wiſhing for a *Pencel* Omnipotent, as the *Hand* which Form'd thoſe Raviſhing Delights, to Copy out thoſe bleſt Abodes, the meaneſt place whereof is beyond Mortal Tongue to Expreſs, or the higheſt Rapture of Thought but to aim at.

Nor

Nor only to Incourage to *Vertue*, but likewiſe to deter from *Vice*, this *Art* hath furniſht us with Scenes of *Horrour*, *Rapes*, *Murders*, *&c.* that from the Terrour of ſuch ſpectacles, we may deteſt the Actions as Repugnant to Humanity.

Nay ſometimes it opens the *Adamantine Gates* of the *Black Abbiſs*, the ſeat of Profound though Fiery Darkneſs, ſave that the livid Flames ſerve to diſcover thoſe Souls, whoſe ſins (weighty as the maſſy Plumets of Eternall Night) have ſunk them to thoſe *Stygian Abodes*.

Amongſt the Number there you may juſtly expreſs in ſome *Common ſhoar*, Replete with *Aſſa Fætida*, a *ſneaking Tribe* of narrow Souls, the *Contemners* of this *Art*, who Murmuring and Repining at the Munificence of the *Deity*, Grudge that he ſhould receive any Glory from *this his beſt of Gifts*.

But ſhould I ſum up all the Benefits and Pleaſures according to their vaſt Extent it would ſwell up a great Volume, nor can it be expected I ſhould Abridge in a few ſheets, what lyes in a *Book* (of ſo *Beautifull* a *Character*) Expanded over great part of the Univerſe.

CAP. VI.

The Objections againſt Painting Anſwar'd.

ONE Objection is, that 'tis a *Mechanick Art*, but I think this is made by thoſe who are little Skil'd in *Liberall Arts* or Read in *Hiſtory* ; for in *Greece* it was rank'd amongſt the Firſt of *Liberall Sciences*, and throughout all *Greece* taught only to the Children of Noblemen, and altogether forbidden to be taught to others.

Ariſtotle in his *Politiques*, accounteth it amongſt thoſe *Liberalia Paideumata*, and adviſeth it eſpecially to be taught to the Young Nobles, which after *Eupompus* a Famous *Geometritian* to his Utmoſt Incourag'd, and *Plinie* not only allows it a *Liberal Science*, but of the moſt Ornamentall for the great *Oeconomiſts* of the World, and excited the *Romans* to the Imbraces of it.

Beſides

Beſides as *Painting* is ſubordinate to the *Perſpectives*, *Natural Philoſophy* and *Geometry* (which doubtleſs are *Liberal Sciences*) and as it hath certain *Demonſtrable Concluſions*, deduced from the firſt and immediate *Principles* thereof, ſhews of Neceſſity it muſt be eſteem'd a *Liberal Art*.

That becauſe it is *work'd with the hand* it muſt be a *Mechanick Art*, is a poor Argument, ſince without equal Labour of the hand, no *Mathematical*, *Coſmographicall*, *Hydrographicall*, *&c. Demonſtrations* can be perform'd, nor is it of more Labour then *Writing* and ſeveral *Gentle Diverſions* : and he that deſpiſeth the nobleſt Product of the *Soul*, becauſe it requires the Aſſiſtance of the Hands for *Demonſtration*, I think deſerves not thoſe uſefull Members which he ſo fooliſhly Contemns.

Another Objection is, that it hath been the occaſion of *Idolatry*, by the *Pictures* of *Saints*, *&c.* but that the *Picture* is the occaſion of the *Idolatry* is a miſtake in the *Hypotheſis*, for the cauſe of all *Idolatry* is either *Error* or *Ignorance*, and not through the *Object* of the *Worſhip*, for were the *Object* the Cauſe, we ſhould Impeach the *Wiſe Creator*, for his beſt of Gifts the *Sun*, becauſe the *Pagans* Worſhip it ; and Eſteem *Onions* and *Garlick* unlawfull food, becauſe Ador'd by the *Ægyptians*.

As for the *Pictures* of *Saints* in Forreign Countrys, we muſt imagine them ſet up in Commemoration of thoſe *Saints*, as ſeeing the *Picture* of my Friend makes me immediately Think of him ; and I have more Charity then to think any, in this inlightned Age ſo profoundly Ignorant as to expect *Succour* from the *Cloth* and *Colours*, as to the Worſhip of the *Saints* themſelves, nothing belongs to this Treatiſe, and we have Learned Divines enough to diſcuſs the Controverſy.

Some have Objected it hath been the *Cauſe* of much *Leudneſs* and *Debauchery*, by the many wanton *Pictures* have been continually Expos'd, as likewiſe *Prints* every where Obvious to Youth, and may the more affect them the more they Love the *Art* : I anſwer the *Subſtances* are as frequent and obvious in every ſtreet as the *Shadows*, and the *Art of Painting* is no more to be cenſur'd on a Lewd Deſign, then a Chaſt, Beautifull Virgin, on the Account of a Beautifull Leud Wench.

Others have thought it *Unhealthfull* becauſe *Sedentary*, but it is not ſo *Sedentary* as ſome imagine, for not alone they may, but muſt walk often from the *Picture*, to Obſerve the *Sympathy* of the *Deſign* and *Harmonious Union* of *Colours*; and I have known few afflicted with any thing but the Gout, which I ſuppoſe is more the Effects of *Bacchanalizing* then the *Painting* of *Bacchanals*.

Their Objection who deſpiſe it as a *Daubing Exerciſe* is not worth notice, ſince it is only a Slovens Argument, for they who are otherwiſe cleanly may be ſo in this, and more then in ſome Gentle Diverſion, the *Colours* being to be bought ready prepar'd to the *Pallat*; nor of more notice is their Idle Objection, who ſay 'tis only a *Fancy*, and that there is no Intrinſick value in it; if what already hath been ſayd of the *Benefits* thence ariſing will not ſatisfy, I ſhall deſiſt a farther Anſwer till I hear an *Ingenuous Man* make the Objection, for as yet I have not heard any.

CAP. VII.

The Great Maſters of this Art, and whereof their Work may be ſeen.

I Shall mention but one Piece of each *Noted Maſter* to direct the *Traveller* where he may ſee of that Hand, for to ſum up all the Principal Works in *Italy*, would ſwell up this Treatiſe to too great a Bulk.

Of *Michael Angelo*, the *Reſurrection* in the *Popes Chappel* at *Rome*.

Of *Raphiel Urben*, St. *Celia* in the Church of St. *John on the mount*, in the City of *Bolognia*.

Of *Giovanni Lanfranco*, ſeveral pieces in the Chappel of *Teſoro*, in the City of *Naples*.

Of *Dominichino*, ſeveral Saints in the ſaid Chappel.

Of *Guercin da Cento*, the *Aſſumption of* St. *Maria* in the City of *Lucca*.

Of Old *Palma*, St. *Anthony* in the Church of St. *Piero Samaldi* in *Lucca*.

Of *Guido Rheno*, *Cain* and *Abel* in the Cloſet of Sig. *Manfredo Septale.*

Of *Tintoret* our *Saviours* Laſt Supper in the *Domo of Lucca.*

Of *Pordenon*, the *Crucifiction* in the City of *Cremona.*

Of *Titian*, our *Savnour Crowning with Thornes*, at the *Dominicans* in *Milan.*

Of *Giulo Romano*, the *Crucifiction* in St. *Andrews* in the City of *Mantua.*

Of *Leonardo da Vinci*, a St. *John* in the Pallace of *Fontana.*

Of *Paini*, K. *Phillip* the *4th.* in the Cloſet of Sig. *Manfredo Septale.*

Of *Pietro Flandro*, a curious Country Proſpect in the ſaid Cloſet.

Of *Radolpho*, K. *Priams Pallace* in *Flames* in the ſaid Cloſet.

Of *Carolo a Sole*, a *Noble Landskip* in the ſaid Cloſet.

Of *Carolo Battavo*, a *Battle* in the foremention'd Cloſet.

Of *Pietro Florentino*, two *Noble Landskips* in the ſayd Cloſet.

Of *Firoli*, 3 Heads, *Homer* St. *Jerome* and *Moſes* in the ſaid Cloſet.

Of *Hercules Procacini*, St. *John* in the ſaid Cloſet.

Of *Camillo Procacini*, the *Bleſſed Virgin* and our *Saviour* in the ſaid Cloſet.

Of *Barocci*, a *Dead Chriſt* in the *Domo* of the City of Milan.

Of *Paris Bordone*, an *Alter-Piece* of St. *Girolamo* in the ſayd *Domo.*

Of *Ludovico Carache*, an *Alter-Piece* in the *Church of the Capuchins* in *Saſſuobi.*

Of *Hannable Carache*, St. *Francis* in a *Trance* in the City of *Parma.*

Of *Auguſtine Carache*, Duke *Alexander Farneſt* in the ſaid City.

Of *Paulo Veroneſe*, the *Tranſiguration of our Saviour* in the City of *Padua.*

Of *Parmeggianino*, a *Lucuetia* in the Chamber of the *Amoretti*, in the City of *Parma.*

Of *Correggio*, divers Squares in the Duke of *Modena's Gallery.*

Of *Giacomo Baſſano*, two Squares in the ſaid *Gallery.*

Of *Giorgone*, a curious Head in the ſaid *Gallery.*

Of *Lanfranco*, a *Chappel* Painted in the City of *Piacenza*,

Of *Doſſi Ferrareſe*, a *Lucretia* in the Chamber of the *Amoretti* in the City of *Parma.*

Of

Of *Frederico Zucccharo*, a *Madona* in the *Chamber* of *Sivetty* in the ſayd City.

Of *Pietro da Cortino*, ſeveral Hiſtorys in the *Pallace* of the Great *Duke of Florence.*

Of *Fra: Bartolomeo* 3 Pictures in St. *Marks Church* in the City of *Florence.*

Of *Caravagio*, a *St. Anthony* in a Chamber of the City of *Parma.*

Of *Tadeo Zuccharo*, a *Pſyche* in the Pallace of *Fontana.*

Of *Civoli*, the *Lady of Piety* in the *Church of St. Croce* in the City of *Bolognia.*

Of *Polidoro*, the Front of a Houſe in the *Mount Cittorio in Rome.*

Of *Barnardino Luini*, the *Bleſſed Virgin Crown'd with Glory.*

Of *Leo Aretini*, the *Bleſſed Virgin* with our *Saviour*, St. *Elizabeth* and St. *John.*

Of *Melchiore Gherordino*, two Pictures of St. *Jerome* and St. *Lucia.*

Of *Andrea del ſerto*, a *Chriſt carrying the Croſs.*

Of *Daniel Chriſpi*, the Picture of *Manfredo* himſelf.

Of *Vermilji*, St. *Jerome* Accompani'd with an *Angelical Minſtrel*

Of *Sardini*, a *Lucretia.*

Of *Leone Aretini*, a *Lucretia.*

Of *Cerani*, St. *Francis* with a *Parrot.*

Of *Bronſino* the Picture of *Manfredo Septale.*

Of *Soliano*, a *Madona*, this and the aforemention'd in the Cloſet of Sig. *Manfredo Septale.*

Of *Camaſſei*, *the Creation of Angels* in the *Pallace* of *Babarini* at *Rome.*

Of *Raphiel Bergo*, the *Baptiſm* of *Fattor Bono* in the *Vatican* at *Rome.*

Of *Mutiano*, the *Preſentation of the Bleſſed Virgin* at the *Temple* at the Church of *Jeſus* at *Rome.*

Of *Daniel da Voltera*, the *Aſſumption of the Bleſſed Virgin* at the Church of *Madonna del Populo* at *Rome.*

Of *Chivoli*, St. *Peter* curing the Lame at St. *Peters* at *Rome.*

Of *Poſſine*, the *Miracle of Eraſmus* in St. *Peters* at *Rome.*

Of *Aurelius Lovinus*, a *Centurion* and *Crucifix* at *Lugano.*

Of *Bernard Zenale*, the Chappel of St. *Peter* and St. *Paul* in St. *Francis* Church in *Millain.*

Of *Bramentino*, a *Chriſt* taken down from the Croſs in St. *Pietro*

Of

Greſſato.

Of *Daniel Riccarelli*, a *Chriſt* from the Croſs in the *Friars* Church at *Rome.*

Of *Epiſander*, *Laocoon* with his *Son* in the *Belveder* at *Rome.*

Of *Cæſar Seſtius*, Birds very fine at *Viſcount Proſpero's* at *Millain.*

Of *Bernard Buttione*, of *Chapple* of St *Ambroſe* in *Millain.*

Of *Franciſcus Matſolino*, a piece of our *Lady* at *Millain.*

Of *Gaudeutius*, our *Saviour Baptis'd* by St. *John Babtiſt* in *Jordan* at *Vigeuano.*

Of *Franciſcus Vicentius*, the *Evangeliſt*, *Prophets* and *Sybells* in St. *Maria de Gratia.*

Of *Arſenodorus*, a *Laocoon* and *his Sons* in the *Belverder* at *Rome.*

Of *Troſo da Moncia*, ſeveral Roman ſtorys at *Millain.*

Of *Auſtine* of *Millain*, the Vault of the Chappell of St. *Maries de Carmine* in *Millain.*

The *Life* of *Mary Magdalen* in the *Chappell* being of *Bernard Zenale's* doing.

Of *Andreas Mantegna*, the *Triumphs* of *Cæſar* at *Mantua* neat the *Dukes.*

Of *Rubens*, *Vandyke*, *Lyly* at ſeveral People of Qualitys in *England* as well as in *Italy*..

Likewiſe upon inquiry throughout *Italy* you will find of *Sebaſtian*, *Piombo*, *Alexander*, *Moreto*, *Girolamo*, *Breſſano*, *Roſſo*, *Bologna*, *Maſſotino*, *Timotheo Vita*, *Fattore*, *Seſto*, *Boccaccino*, *Andra Solari*, *Touagno*, *Nibertus Leidamus*, *Scorellus*, *Burgeti*, *Florus*, *Pancelli*, *Theodorus*, *Mabutius*, *Dionatenſe*, *Luſto*, *Maio*, *Alaſto*, *Gaſetto*, *Frederick Barozzi*, *Paulo Catiarius*, *Lucas Cangiaſus*, *Ambros. Figinus*, *Albert Durer*, *Maſtardo*, *Brugill*, *Grimaldo*, *Pamphilus*, *Perino del Vaga*, *Peruginus*, *Franceſco. Melzi*, *Vicentius Foppa*, *Matſobinus*, *Bellino*, *Frallaivoh*, *Botticello*, *Verrocchio*, *Dominico*, *Marcus*, *Scieua*, *&c.*

CAP. VIII.

The Characters of ſeveral Maſters.

I Shall only give Hints of ſome Names known amongſt us, ſince the Ingenious Mr. *Sandrart* hath ſo well Treated on the Generality of them, which book is deſign'd to be Tranſlated.

Michael Angelo is allowed the moſt Famous for all *Bodyly Motions*, all *Foreſhortnings*, *&c.* as is univerſally acknowledg'd in that wonder of the world, the *Reſurection* in the *Popes Chappel* at *Rome*.

The divine *Raphael* (ſo uſually call'd amongſt the *Italians*) may be allow'd the *Prince* of *Painters* an Excellent *Antiquary*, his Deſigns of *Lofty* and *Noble Subjects* with a great *Manner* and *Spirit* in his *Works*.

Titian and *Tintoret* likewiſe exercis'd their Judgments on *Great Storys*, the latter whereof was call'd the *Furious Tintoret*, from his bold way of *Painting* with *Strong Lights* and *Deep Shaddows*.

Rubins was an Indefatigable *Painter*, he had a great Excellency in *Colouring Fleſh*, which was moſt *Feautifull*, *Soft*, *Tender* and *Clear*, and the *Nature* it ſelf ; and had he had the *Italian Meaſures* he had been one of the Greateſt Maſters in the World : he was a general Maſter for *Hiſtory*, *Landskips*, *Sea-piece*, *Fiſh*, *Foul*, *Architecture*, *&c*

Van-Dyke Painted wonderfull *Natural*, variety of *Colouring*, delicate *Touches*, *Soft* and *Tender*, with extream fine Obſervations about the *Cheeks*, *Chin*, *&c.* he Painted *Armour* to a Miracle, *Sattens* and other *Draperys* extream Fine, *Looſe* and *Gentle* in his *Poſtures* : he us'd to Paint after thoſe two Great Maſters, being a *Diſciple* of the latter.

Lyly brought up firſt the curious *Looſe-Dreſſing* of *Pictures*, which moſt of our Maſters ſince have follow'd ; he was extream fine about the *Eyes*, very delicate upon the *Hands*, a Free Maſterly Touch in *Hair*, he was *Diſciple* of the Incomparable *Van Dyke*.

Holbin had a delicate Tender ſoft way in his *Fleſh*, Finiſht up to a Miracle.

Rembrant had a Bold Free way, Colours layd with a great Body, and many times in old Mens Heads extraordinary deep Shaddows, very difficult to Copy, the *Colours* being layd on Rough and in full touches, though ſometimes neatly Finiſh'd.

Moor had a very ſmooth neat way of *Colouring*, which may be one Reaſon that his Paintings keep ſo freſh, becauſe the dirt is not apt to get in, there have likewiſe been other Great Maſters by the Life as *Walker*, *Zouſt*, *Hales*, *Greenhill*, *Wiſbin*, the late *Rily*, *&c.*

Albert Durer generally wrought up his *Horiſon* of his *Landskips* to the Edge of his Pictures, which is not ſo *Gracefull* although it may be *Natural.*

One of the *Brugels*, *Willebeck*, *Dehem*, *Seagers*, *Thewlin*, *&c.* were very fine in the *Stillife*, eſpecially *Dehem.*

Another of the *Brugels* (generally cal'd *Helliſh Brugel*) was Famous for Scenes of *Hell*, St. *Anthonys Temptation*, *&c.* his Head was ſtrangely Pregnant of *Chimera's*, but very prittily *Touch'd.*

Snyder, *De Vos*, were excellent in Beaſts of Prey, Fowling and Hunting in Large, and *Elſhamer* extraordinary in ſmall, as likewiſe *Roben*, *Hames* and *Tambois* for Cattle, *Woverman* was a great Maſter, likewiſe the Elder *Barſan.*

Stenwick, *Maſuccio*, *De-Nef* were three Extraordinary Maſters in Painting *Perſpective.*

For *Sea-Pieces*, the Famous *Precellus*, *Bonaventure*, *Peters*, *&c.*

The Great *Poſſene*, *Paul Brill*, *Lanier*, *Vanbots*, with many more were Remarkable in curious *Landskips.*

For Night-Pieces the Incomparable *Dow*; Likewiſe *Barſan* and *Elſhamer* have done Famous works in that way.

Brower was the moſt Famous for *Boor-Pieces*, for every *Touch* ſpeaks a Maſter, and with a few ſtroaks could put what Paſſion in a Face he pleas'd. *Teneers* likewiſe and one of the *Brugels* did very well in that manner of Painting.

Of Maſters now Living.

SIR *Godfrey Kneller*, Kt. Their Majeſties principal *Painter*, by Birth a *Saxon*, and well deſcended, was ſent very young to *Holland*, to learn the *Mathematicks* and other Sciences; amongſt which he was moſt inclin'd to *Drawing* and *Painting*; wherein he made a beginning by the famous *Rembrants* direction, at *Amſterdam*. When ſomewhat improv'd, his Father approving of his choice, ſent him to *Rome*, and ſpar'd for no coſt that he might exerciſe his genuine Fancy without any conſtraint or confinement.

In *Rome* he ſtudyed the *Antiques*, and Copyed very much after *Raphael*, in the *Vatican*, and was in great eſteem with *Cavalier Bernini*, and by him much recommended for his Works: But not being ſatisfi'd yet, he went to *Venice*, where he ſtudyed *Titians* Works, and eſpecially his *Portraits*, whereby he highly advanc'd himſelf into the Eſteem and Reſpect of moſt of the chief Nobles of that Republick, eſpecially the Houſe of *Baſſadonna*, whoſe Elder Brother being made *Cardinal*, had his Picture Drawn by him, and all his Brothers, in ſeveral large Pieces; and one of the firſt of his *Eminences* Pictures, was ſent with great Applauſe, as a preſent to the *Pope*. He likewiſe painted moſt of the Houſe of *Donado*, *Garſoni*, *Mocenigo*, and divers others.

But being call'd home by his Father, and ſtill deſiring to advance his Skill, and longing to ſee Sir *Anthony Van Dyck's* Works, being moſt ambitious of imitating that great Maſter, he therefore at length came into *England*; where, by his indefatigable Induſtry, he got into the extraordinary Favour of *King Charles the Second*, who approving of his Ability beyond any other, ſent him to paint the *French King*, and all that Royal Family, by which King he was very honourably Preſented. Since he was in great eſteem with *King James the Second*; but more particularly with

Their preſent *Majeſties*. And his *Majeſty*, to ſhew his Kingly approbation of his Art and Manners, was pleas'd to confer the Honour of *Knighthood* upon him, on the Third of *March*, 1692. and as an extraordinary *Mark* of his *Grace* and *Favour*, Honour'd him with the Preſent of a *Sword*, by the Hands of the Right Honourable the *Lord Chamberlain*.

Of his chief Paintings ſeveral are at *VVindſor*. K. *Charles*, in the *Bed-Chamber* at *VVhitehall*. The *Gallery of Beauties*, at *Hampton-Court*. Likewiſe Their preſent *Majeſties Pictures*, and that noble Piece of the *Duke of Schomberg* on *Horſeback*: alſo at my *Lady Dorcheſters* at *Weybridge*, at my *Lord Exeters*, and at many more Seats of Perſons of Quality throughout *England*; in which you will not only read the greateſt *Thought* of the *Artiſt* in the very *Minds* of the Perſons repreſented, but alſo the moſt curious delicacy in *Colouring*; adapting each *Complexion* with *Tinctures*, like the Hand of *Nature* itſelf.

Nor is this *Art* ſo Ornamental to him, but he an *Equal* Ornament to the *Art*, being a Gentleman of good *Morals*, *True* to his *Friends*, *Affable* and free from the leaſt appearance of *Affectation* or *Pride*. Of which, and more concerning his Skill and Works, you may better read in his Converſation, and the Works of the learned *Sandrart Aca. Pic. lib.* 3. *cap.* 28.

Mr. *Varrio*, is a Man of vaſt *Deſign* in Hiſtory, *Great* and *Lofty* in his *Manner*, witneſs the noble Work at *VVindſor*, as likewiſe at ſeveral Perſons of Qualities Houſes.

The Ingenious Mr. *Cook* muſt be allow'd in Hiſtory one of the greateſt Maſters of the Age; he was Diſciple to the famous *Salvator Roſe*; he hath Travel'd into *Italy*, and ſtudyed the great *Antique Maſters*; his *Deſigns* ſhew a vaſt *Judgment*, thoroughly *Conſider'd*, and himſelf a ſtrict *Imitator* of the beſt reputed *Italian Maſters*.

Mr. *Rouſtrate* Paints the *ſtill Life* with *utmoſt Strength* and *Beauty* as Colours will reach; his *Order* and *Manner* extraordinary good; his mixture of *Plate*, *muſical Inſtruments*, &c. have a great *Harmony*: his Pictures are very *Noble*, *Gentle*, and *Pleaſant*, and himſelf allow'd in his way, the beſt Maſter of the Age.

Mr.

Mr. *Dubois* the Elder is a very great Maſter in *Landskip*, and exactly to the *Italian manner*; The Younger for *Hiſtory* and the *Life* eſpecially in *Small* is a curious *Painter*, they have by their extraordinary Induſtry, made one of the fineſt Collections (eſpecially of cloſet Pieces) in *Europe*.

The Ingenious Mr. *Wyck* for a *Battle-Painter* is doubtleſs not to be imitated in this Age; his works are extream *Neat*, *Gentel*, and finely *Finiſh'd*; his *Colouring* very *Beautifull*, his *Manner* and *Ordonance* full of *Judgment*.

Mr. *William Vande Velde* for a *Sea-Painter* is unparraleld, his work finely *Finiſh'd* and with a delicate *Skye*, and his Father in *Black* and *White* does to a Miracle.

Mr. *Scalker* for *Night-pieces* and *Lamps* comes next to *Dow* himſelf.

Mr. *Murry* is a *hopefull Scion* of that *Noble Stock* Mr *Rily*. He Paints a *Face* admirable well, very *Gentel* in his *Manner* and *Poſtures*, and his work promiſeth much Reputation to his *Country*: He neither injures the *Likeneſs* by giving *additional Beauty*, nor the *Beauty* and *Gracefullneſs* by carefully obſerving the *Likeneſs*.

Mr. *Harman Verelſt* Paints well by the *Life* and was in good Repute in *Germany*: he likewiſe Paints Fruit *&c.* very fine.

Mr. *Simon Verelſt* Paints *Flowers* extream fine, beyond any in the former or preſent Age, for neatneſs; likewiſe Mr. *William Verelſt* Paints *Flowers* very well.

The Ingenious Mr. *Seekes* is a very good Maſter by the *Life*, puts Admirable *Tinctures* and *Carnatiens* in a *Face*, Paints with a very good *Body* and *Durable*; he is one of a *ſound Judgment* in the *Art*, a diligent Imitator of *Lyly* and very *Fortunate* in his Choice; he is likewiſe very happy in taking the *Likeneſs*.

Mr. *Henne* is a very good Maſter in *Landskip* and Paints neareſt of any to the *Manner* of the great *Poſſine*, likewiſe Mr. *Edema* Paints *Landskip* very well eſpecially his *Waterfalls*.

Mr. *Hemskirk* Paints *Boor-Pieces* after the manner of *Brower* and many of his Pictures may come in Computation with that great Maſter.

Mr. *Vanderbank* Paints a *Face* and *Poſture* very well, *Landskip*, *Foul*, *&c.* extraordinary fine and is to be Rank'd amongſt

the great Maſters of the *Age*.

Mr. *Jacob Wilſon* hath had a Reputation for *Painting by the Life* theſe many years in the City, he *Orders* a whole Picture himſelf; putting great *Likeneſs* in the *Face*, and *Gracefullneſs* in the *Poſture*.

Mr. *William Wilſon* is the beſt Maſter we have in *Painting Fowle*, *Hares*, *&c.* he hath extrordinary good *Draught*, and *Feathers* his *Birds* very finely. He hath been ſome time in *Italy* and a ſtrickt *Imitator* of the greateſt *Maſters* there.

Several other good Maſters we have which at preſent are not obvious to my Memory, but after ſome time is deſign'd a *Treatiſe* containing the *Characters* of all the preſent Noted *Artiſts* in *Europe*, both *Painters* and others, where each will be diſcours'd on according to his Merrits and the Reputation he hath acquir'd in the World. Thoſe whom I have Mention'd may pleaſe to take Notice that I did not place them in order here according to the preference of one above another in merrit, only as they at preſent occur'd to my Thoughts.

CAP. X.

Of Proportion.

Proportion is of two ſorts either *Proper*, Expreſſing the exact *Proportion* of the Thing to be Repreſented, or elſe in *Perſpective*, in Reſpect of the *Eye*, differing very much from the other, for according to the Diſtance of the Thing from the *Eye* it Judgeth what *Proportion* the Head hath with the Body.

For ſhould a *Carver* make a *Statue* according to true *Proportion* and place it on high, he that below beholds it will judge it *Diſproportionable*, by Reaſon the upper Parts will come to the *Eye* in a *Sharp Angle*, and the lower Parts in a *Blunt*.

The *Philoſophicall* and *Perſpective Reaſon* hereof is, becauſe when the *Statue* is in the open Air, which being Tranſparent is fil'd with certain *Viſuall Species*, which coming into the Eye meet with thoſe *Viſuall Lines* which come in a *Pyramidal Form*, whoſe

whose *Cone* toucheth the Eye.

Therefore the *Artist* must carefully observe the *Height* he designs his work, and accordingly add as much to the *Upper Parts* as the Distance will loose, which Rules *Phidias* and *Praxitiles* exactly observ'd in their *Statues* in *Monte Cavallo* in *Rome*, as likewise did the admirable workman of *Trajans Colums*, and by this means the Eye soon judgeth of the *Prototypon* whom the work Represents which is the Intent of *Painting* and *Carving*.

It may be enquir'd what *Proportion* a *moveable Picture* should have, I Answer, it must always be suppos'd to hang something above the Eye, since that Sence is most delighted to look upwards and hath been observ'd by all Great Masters.

So great is the Vertue of *Proportion*, that nothing delighteth the Eye without it, since the Grace of all *Beautifull Forms* consists in a *Proportionatle Measure* of *Parts*, and as *Vitruvious* saith, that none can proceed with Judgment without Acquaintance with the Force thereof, it giving the *Majesty* and *Beauty* to *Bodys*, whence he calleth it *Eurithmia*.

It hath been of great Force in exciting Mens Minds to Reverence and Devotion, witness the *Statue* of *Jupiter* Carv'd by *Phidias*; and the great *Zeuxe's* perswaded *Greece* to dedicate their most Majestical and best Proportion'd works to the *immortal Gods*, as being the works of Men Reputed amongst them as *Gods*, and not only represented the works of *God*, but likewise supply'd the Defects of *Nature*.

Nor does it only affect *Painting* but likewise *Carving*, and all other *Arts*, and was the first Pattern of all Artificial Things; yet the *Painter* (as *Baptista Albertus* affirms) more especially considereth Mans Body, therefore Antiquity to Grace *Painting* above the rest (as cheif Mistress of *Proportion*) nam'd the rest *Handicrafts-Men*. Now let's consider the *Definition* of *Proportion*.

Proportion is a *Correspondency* and *Agreement* of the *Measures of the Parts between themselves, and with the whole in every Work.*

This *Correspondency Vitruvius* cals *Commodulation*, because a *Modell* is a *Measure*, which being taken at first, measures both the *Parts* and the *Whole*.

In

In Former times before this *Symmetrical Meaſure* of *Parts* was Underſtood and conſidered, all *Italy* could witneſs what *Lame* and *Prepoſterous Statues* and *Pictures* were continually ſet up, eſpecially about the Time of *Conſtantine the Great* untill *Giotto* in *Tuſcany* and *Andrino di Edoſia Paueſe* in *Lombardy*.

A great Benefit of *Proportion* is, it wonderfully aſſiſts the Judgment in Judging of the Famous Antique Paintings : 'tis pitty to ſee how ſome (abſolute Ideots in this moſt Eſſential part of the *Art*) affect a vain ſurface of Gaudy Colours, to the diſgrace of the *Science* and ſometimes finde Buyers of their own Talent.

CAP. XI.

The Names of the Parts of Mans Body.

BEfore we Proceed, we will give the Names of the External *Parts* of Mans Body, for it is Requiſite an *Artiſt* ſhould ſpeak properly when he hath occaſion to name them.

Of the *Head* the Forepart is cal'd the *Forehead* ; the turning of the Hair, the *Crown* ; the Root of the Hair above the Forehead, the *Center*. The Hair before, the *Foretop*. The Parting of the Hair beginning at the *Foretop*, and reaching to the Crown, the *Seame*. Womens long Hair is *Coma*. The long Hair in the Pole, *Cuticagn*. The *Forehead* is the ſpace between the Root of the Hair before, and the Eye-Brows. The *Pulſe* is the higheſt part of the Forehead. *Melone*, the ſwelling out above the Eye-Brows. The *Temples*, betwixt the Pulſe of the Forehead and the Ears. The *Ear* is the turning contained between the Temples, upper part of the Cheek and the Root of the Hair by the ſide of the Head. The lower part cal'd the *Tip* ; in the midſt is the *Hole* in *Italian*, *Mirenga*. The *Eye-Brows* are the thick Hairs at the bottom of the Forehead : the ſpace between, the *Italians* call *Glabella* : The *Upper Eye-lid* compaſſeth the upper part of the Eye : The *Eye* is the round Ball contain'd between the upper and lower Eye-lid : The *Black* of the *Eye*, the round ſpot in the middle call'd the *Apple*, or *Sight*, the outward corner of

the

the Eye, next the Ear cal'd *Cornice*, the inner that towards the Noſe : the ſpace between the upper Eye-lid, the outward Corner, and the whole turning of the Eye to the upper part of the Cheek and the *Glabella*, is call'd the *Hollow of the Eye*. the *Noſe* deſcends from between the Eyes and ends at the *Noſtrels*, thoſe Prominences hanging out on each ſide of the bottom, each having a hole to ſmell, termed in *Italian*, *Papilla* ; the lower end of the Noſe ſtanding forewards is cal'd the *Point* : the Riſing in the midſt, the *Ridge*. The *Upper Cheek*, is the ſpace between the Ear, the Hollow of the Eye, the Noſe and the lower Cheek, whereof the part riſing toward the Eye is nam'd *Mellone*. The *Lower Cheek* is bounded with the upper, the Noſtrels the Mouth, the Chin to the Throat, and the Neck under the Ear ; the *Upper Lip*, the Red Fleſh above the Mouth, alſo cal'd *Virgine*. The *Mouth* is the Diviſion between the Upper and nether Lip : the Concavity coming from the Bottom of the Noſe to the upper Lip, is cal'd the *Gutter of the Noſe* : the Roof of the Mouth the *Pallate* : the *Tongue*, that which moveth in the Mouth in *Italian Strozza* : the paſſage betwixt the Lungs and the Mouth through which the Breath paſſeth, is cal'd the *Wind-Pipe*. The *Gum* is the Fleſh wherein the Teeth are Faſtned : the four firſt cal'd *Dividers*, next unto which on each ſide are the *Dog-Teeth*, the other five on each ſide with three Roots are the *Cheek-Teeth*, ſo that the full number is thirty two, the *Chin*, the extremity between the Lip and the end of the Face, whoſe beginning is at the root of the Hair ; the hinder part under the Crown, is cal'd the *Nape*, as alſo the upper part where the Hairs grow behinde, is the beginning of the Neck, cal'd *Cervix*. Thoſe Hairs growing under the Chin and about the mouth, is cal'd the Beard : thoſe on the upper Lip, the *Muſtachiums* : the *Throat* is the Part betwixt the Chin and the beginning of the Body : in the midſt directly under the Chin, is the riſing cal'd the *Throat-Bone* ; the Concavity of the Neck before, between the Root of the Hair and the beginning of the Back-bone, which on either ſide is joyned with the Throat, and at the lower end of the Neck with the ſhoulders, whereof the Bone in the midſt is cal'd *Aſtragalus* ; the whole Body before Containeth in it, firſt the *Upper Fork* of the *Stomack*, or *Breſt*, which be-

ginneth at the end of the Throat-pit: the *Breaſts* end with the ſhort Ribs, and are alſo cal'd the Part under the *Paps*. and in Women cal'd the *Dugs*, &c. the Heads or Extuberances whence the Milk is ſuck'd, cal'd the *Nipples*. the ſpace between the Breaſts at the lower Fork of the Stomack, is cal'd the *Bulk*. The *Arme-Pits* are thoſe Hallows under the Arms. The *Short-Ribs* begin at the end of the Paps, and reach to the Flanks near the Belly: the *Flanks* begin at the end of the Breaſt, and likewiſe are cal'd the *Waſt*. The upper part of the Belly lyeth between the hallow of the Breaſts, the waſt above the Navil, and the Ribs, and is cal'd *Epa*: the Knitting of the Entrals is cal'd the *Navil*. The *Belly* lyeth between the Waſt, the Privitys, and the Flanks: under the Belly, the *Privitys*, the hallow compaſs at the Top *Corona*: the hinder part of the Body cal'd the *Back* or *Chine*, conſiſteth firſt of the *Shoulder-Blade*, which is the part behinde the *Shoulders* end, which part of the Chine or Loyns; the reſt of the Back reacheth from the Neck, to the beginning of the Cliſt of the Buttocks: the *Loyns* lye between the ſhoulder-Blades, the Ribs and the reſt of the Chine to the *Reins*; the *Reins* reach from the Loyns to the Buttocks, and do properly belong to the part below the Waſt: the *Buttocks* are the Fleſhy part which ſerves for the Uſe of ſitting: the *Arm* containeth, firſt the *Shoulder*, behinde which is the *Back*, beginning at the *Clavicola*, between the Neck and Throat, and reacheth to the ſhoulder-blade behinde, which place is properly cal'd the *Back*. The part of the Arm from the Elbow upward, is cal'd the upper *Brawn* of the *Arm*, the *Elbow* is the bowing of the Arm, the inſide whereof is the *Joynt*; and here the lower part of the *Arm* beginneth. The *Wriſt* is where the Arm joyneth with the hand in the inſide. The *Palm* is the inſide of the hand between the wriſt and the Fingers: the *Thumb* is the biggeſt and ſhorteſt, the *Fore Finger* next, then the *Middle Finger* which is the Longeſt, then the *Ring-Finger*, the laſt is the *Little Finger* which is the ſmalleſt: *Cheiromancers* give other Names as the *Thumb*, *Venus*; the *Fore-Finger*, *Jupiter*; the *Middle Finger*, *Saturn*; the *Ring Finger*, *Sol*, and the *Little Finger*, *Mercury*, the *Brawn in the Palm* of the Hand, *the Hill of Luna*; the *Triangle* in the midſt of the *Palm* the

Hill

Hill of Mars.

The *Fingers* whoſe Joynts are as it were equal in Number according to their bigneſs, namely three upon each, except upon the *Thumb* which hath but two. The hinder part of the *Arme* reacheth from the Shoulder to the Elbow; where the ſecond part of the *Arme* begins reaching to the *Wriſt-Joynt*. the *Back* of the Hand reacheth from the wriſt to the firſt Joynt of the Fingers and is call'd *Pecten*. The ſpaces between the Joynts are call'd *Internodi*, which are two upon each except the *Thumb*, which hath but one, in the ſpace between the laſt Joynt and the top of the Finger is the *Nayl*, whoſe bowing (where it toucheth the skin) is call'd *Corona* the whole Hand beginneth at the wriſt, and reacheth to the extremity of the Fingers.

The *Leg* conſiſts of theſe parts: firſt, the *Thigh*, which beginneth at the Trunk of the Body and reacheth to the Knee. The *Hallow* of the Thigh is the inner part below the Privitys. the *Knee* beginneth at the Round Bone at the end of the Thigh, and reacheth to the beginning of the *Shin-bone*, which reacheth down clean through the Leg to the *Inſtep*, beginning at the end of the Shin-bone, and reacheth to the beginning of the *Toes*, and is call'd *Pecten*, or the upper part of the Foot. The *Ancle* is that Bone which buncheth out on each ſide, between the *Inſtep* and the beginning of the *Heel*. The *Small of the Leg*, is the ſpace between the end of the two *Calves* above, and the *Ancle*, *Inſtep* and *Heel* below. the *Pit* of the *Foot* is the Hallow under the Hill or higheſt bunch of the Foot towards the Sole. The *Toes* have Joynts as the *Fingers*, though ſhorter: and *Nayles* in like manner, but otherwiſe call'd, as the *Firſt*, *Second*, *Third*, *Fourth* and *Fifth*; the hinder part of the Leg beginneth under the Buttock, and is call'd the *Thigh* and endeth at the hinder part of the Knee, call'd the *Ham*, or *Bending*. The *Calves* of the Legs begin under the Ham, and are two upon each Leg, the *Outward* which endeth ſomewhat high, and the *Inward* which reacheth nearer to the ſmall of the Leg; and diminiſheth by degrees to the part a little above the *Ancle*. The *Heel* is the part of the Foot, which riſeth out backwards, reaching from the end of the Leg to the *Sole*; which beginneth at the end of the Heel, and reacheth to the top of the Toes; containing likewiſe the ſpaces between the Joynts underneath orderly.

CAP.

CAP. XII.

Rules of Proportion.

SOme of the *Italians* were wont to divide the length of the *Body*, from the top of the Head to the Sole of the Foot into thirty equall Parts or *Degrees*, dividing each *Degree* into ten *Minut's*, in all three hundred, which is apt to confound any young Diſciple, nor can ſuch minute parts be meaſur'd but by *Oſteology*.

Therefore we will only (which is ſufficient) divide the *Face* into three equall parts, and each part into four leſs Subdiviſions.

Ten Faces we count to a Tall Graceful Body & is meaſur'd thus: the firſt from the top of the Head to the Root of the Noſtrels: the ſecond, thence to the *Throat pit*: the third, thence to the *Pit of the Stomack*; the fourth thence to the *Navil*; the fifth thence to the *Piramidal Muſcles*; thence to the *Knee* two and a half; and to the ſole of the Foot two and a half more.

The firſt part from the Top of the Head and Noſe anſwer to the ſpace betwixt that and the Chin, in a *Triple Proportion*, which maketh a *Diapente* and a *Diapaſon*. That between the Chin and the Throat-pit, anſwereth to that between the Noſe and the Chin in a double Proportion, which makes a *Diapaſon*: whereunto the Head anſwers in the ſame Proportion, the three Faces between the Throat-pit and the Piramidal muſcles, anſwer to the ſecond between them and the Knee in a *Seſquialter* Proportion; whence ariſeth a *Diapente*; but with the Leg they are *Uniſons*, for it hath the ſame Proportion with the Thigh.

The Extent of the Arms hath the ſame Length, beginning from the end of the long Finger, to the Joynt of the wriſts one Face: from thence to the bending of the Arm one Face and a third part; thence to the Joyning on the Shoulders, one and a third part; from the Shoulders to the hole in the Neck, one and a third part, all which make five Faces: and the like to the extremity of the other Arme make in all ten Faces.

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The *Italians* Meaſure thus, from the extremity of the middle Finger, to the wriſt of the Hand, one Face, thence to the Elbow one and a half, ſo much to the *Clavicola*, or Joynt of the ſhoulders; and one to the Throat-Pit.

So that the Hands alone are *Uniſons*, with that between the Shoulder Joynt and the Throat-pit, and the ſpace between the Shoulders and the Elbow, with that between the Elbow and the wriſt; ſo that theſe anſwer to each other in a *Seſquialter* Proportion cal'd a *Diapente*.

A Face is as much as the diſtance between the Nipples, and ſo much more from each of them to the Throat-pit; making an *Equaliter Triangle*.

The Compaſs of the Head, from the Eye-Brows to the Neck behinde, is double to the length of the whole Head. The Compaſs of the waſte is a *Triple Seſquialter* to the *Diameter* thereof; and is *Uniſon* with the Trunk of the Body, which is three Faces. The Circumference of the Body under the Arm-pits, and the ſpace between them and the wriſts, anſwer in a *Double* Proportion, and is *Uniſon* with any half of the Body.

They who by the Head, mean the length of the whole Head, muſt make but Eight Heads in all, as thus, the Head one; thence to the Bottom of the Breaſt one; one from thence to the Navil; from thence to the *Antipendiums*, one; thence to the middle of the Thigh, one; to the lower part of the Knee, one more; thence to the ſmall of the Leg, one; and from thence to the bottom of the Foot, one more; in all Eight.

And thus the Breadth, when the Arms are extended, from the Extremity of the middle Finger to the wriſt; thence to the bending of the Arm, one; thence to the bottom of the ſhoulder, one; over to the other ſhoulder, two more; and to the end of the middle Finger three more as before.

The breadth of a *Figure* without motion ſeen Frontwiſe is thus meaſur'd: the breadth of the Shoulders croſs'd at the *Dellord Muſcle*, to the joyning on the Arms, two Faces; about the Haunches where the Oblique extern *Muſcles* are, one Face, two third parts and three Subdiviſions; the Thighs at the biggeſt place one Face. The Knee one third part, three Subdiviſions; and an half; the Leg at the biggeſt is two third

parts and one ſubdiviſſion; the extremity of the Ancles, one third part one ſubdiviſion and an half; the Feet one third part and a half, and half a ſubdiviſion, their length one Face, one third part and one Subdiviſion.

CAP. XIII.

Uniſons in Proportion.

THE Meaſures which are *Uniſons* are theſe: the ſpace between the Chin and the Throat-pit, is as much as the Diameter of the Neck. The Circumference of the Neck is as much as from the Throat-pit to the Navel. the Diameter of the waſt anſwers to the Diſtance, between the Knob of the Throat, and the top of the Head, and this is the length of the Foot. The ſpace between the Eye-lids and the Noſtrels, is all one with that between the Chin and the Throat-bone: from the Noſe to the Chin is as much as from the Throat-bone to the Throat-pit. The ſpace from the Hollow of the eye below, and from the Eye-brow to the Center of the Eye, is the ſame with the Prominency of the Noſtrels; and ſo much it is between the Noſtrels and the upper Lip; ſo that theſe three ſpaces are equall. The diſtance between the top of the Nail of the Fore-finger, and the laſt Joynt thereof, and from thence to the wriſt, are equall: the ſpace between the Nail, the middle Finger and the laſt Joynt thereof, and from thence to the Wriſt are all one. The greater Joynt of the Fore-finger is the height of the Fore-head, and the ſpace between that Joynt and the top of the Nail is equall to the Noſe, beginning at the bottom of the moſt eminent Arch above the Eyes, where the Fore-head and Noſe are divided. The two firſt Joynts of the middle Finger are equall to the ſpace between the Noſe and the Chin: The firſt Joynt whereon the Nail grows is the diſtance between the Noſe and the Mouth, ſo that the ſecond Joynt anſwereth unto the firſt in a *Seſquialter Proportion*, as alſo doth the ſpace between the Mouth and the Chin, whence ariſeth the Concord *Diapente*. The bigger Joynt of the Thumb, gives the wideneſs of the Mouth,

Mouth, the ſpace betwixt the top of the Chin and the dint under the lower Lip, anſwereth to the leſſer Joynt of the Thumb, and is as much as from the Noſe to the ſame dint: wherefore, from the greater Joynt there is a *Seſquialter Proportion* and a *Concord Diateſſeron*. The laſt Joynt of each Finger is double to the length of the Nail, and maketh a *Diapaſon*. From the midſt between the Eye-Brows to the outward Corner of the Eye, is as much as from thence to the Ear. The heighth of the Forehead, the length of the Noſe and the width of the Mouth are *Uniſons*. The breadth of the hand and the Foot are all one. The length of the Foot in reſpect of the breadth makes a double *Suprabi partient* a *Diapaſon* and a *Diateſſeron*.

The breadth of the Foot to its heighth at the Inſtep, makes a *Seſquialter* and a *Diateſſeron*. The breadth of the Hand is double to the heighth. The arches of the Eye-Brows are equal to the arch of the upper Lip, at the diviſion of the Mouth. the breadth of the Noſe and the Eye is all one, and either of them half the length of the Noſe. The Navil is the midſt betwixt the Noſe and the Knee. From the top of the Shoulder to the Elbow, and from thence to the Hand is a *Diateſſaron*. The ſpace between the lower end of the Ear, and the Joynt of the ſhoulder, is half as much as the breadth of the Breaſt at the Shoulders which makes a double *Seſquialter*. The whole breadth of the Body, to the ſpace between the top of the Head and the Throat-bone, makes a *Quadruple Proportion*, whence ariſeth a *Diapaſon*: the ſame *Proportion* hath the *Cubite*, or lower part of the Arm, from the Elbow to the top of the Middle Finger with the Breadth of the Body by the Arms ſpread abroad. The breadth of the Flanks is double to the Thigh or a *Diapaſon*. The Length of a Man is the ſame with the breadth. The breadth of the Back at the Arm pits, of the Hipps at the Buttocks and of the Legs at the Knees, in reſpect of the ſoles of the Feet, make a *Triple ſeſquialter* the like is from the ſpace of the Head to the Breſt-pit. The Diameter of the Head at the Fore-head, to the depth thereof (that is between the Eyes and the Nappe of the Head) is a *Seſquioctava*: whence ariſeth a *Tone*. The Circumference of the Fore-head at the Temples, *Quadruple* to its height, or a *Diapaſon*. The height of the Face, and the ſpace

between

between the Chin and the Throat-bone, makes a *Triple Proportion*, or a *Diapaſon* and a *Diapente*. And thus might we finde in the Hand, all other *Proportions* of the ſmalleſt parts.

CAP. XIV.

Proportions of a Woman, Child, and other Obſervations.

THe *Proportions* of *Man* and *Woman* differ in their height: a *Woman* hath a longer neck; the parts of the Breſt and the lower parts of the Belly by nere a half part, which makes the ſpace from the Breſt to the Navel, leſs by one part, and the Thigh about a third part ſhorter: as to *Womans* breadth, her Breſts and her Shoulders are narrower, her Haunches larger, her Thighs at the place of their Articulation, ſo too; her Arms and Legs are thicker, her Feet ſtreighter. And *Women* being more Fat and Fleſhy, their Muſcles are the leſs ſeen: therefore their *Contours* are more even and ſmooth.

A young *Maid* hath a little Head, long Neck, low Shoulders, a ſlender *Body*, pretty big Haunches, Legs and Thighs long and little Feet.

Young *Men*, their Neck thicker then *Womans*, Breſt and Shoulders larger, Haunches and Belly narrower, their Legs and Thighs Slenderer, and their Feet bigger.

Young *Men* about ſixteen or ſeventeen, in their length have their *Proportion* as *Men* of forty, but differ in breadth.

At twelve or thirteen, nine Faces to its height, being equally divided, the breadth about the Shoulders two Faces, about the Haunches one Face, one third part and a half.

For Four years of *Age* the height ſix Faces, and one third part; from the top of the Head to the bottom of the Belly three Faces and one third part, and from thence to the Sole of the Feet, three Faces; the breadth about the Shoulders one Face and two third parts; and about the Haunches one Face and one third part.

For three years of *Age*, we count five Faces, from the top of the Head to the Soles of the Feet. From the top of the Head

to

to the bottom of the Belly, three, thence to the Feet two; its breadth about the Shoulders, is one length of the Face and one eighth part; and in the place of the Hips one Face.

Yet not withſtanding theſe certain Rules of Proportion take theſe obſervations: in Common *Country-Fellows*, as they are People of a duller Wit, they muſt have more Heavy and Rough *Proportion*. The Head big and the Neck ſhort, the Stomach little, the Shoulders high, the Knees and Thighs thick and the Feet large.

For more *Grave* and *Noble Storys*, the *Figure* muſt be well ſhap'd, the Joynts well knit, little and compact, the Haunches high, a ſmall Hand and a Nervous Neck, not very fat or fleſhy. Thighs Muſcly, the principall Muſcles rais'd up and knit together at their Head and *Axis*. Shoulders large and high; the Body elevated, the Belly little, with ſmooth Legs and ſlender Feet.

In *Great Heroick Hiſtorys* the *Figures* may be much bigger then the Life, only obſerving exact Proportion: but remember (as before) that if they ſtand high, (as ſuch always ſhould) the upper parts muſt be made larger, according as the *Diſtance* Diminiſhes.

Farther obſerve, that there is a difference in the *Contours* in ſome Parts, as the Body changes, as the Arm, when bent is bigger then when ſtreight ſo likewiſe of the Feet, Knees, *&c.*

In Meaſuring of *Figures* of the *Relievo*, great care muſt be taken of the Parts Jutting or ſwelling out, or you'l make great Faults.

The *Contours* of *Old Folks* muſt be more ſtiff, and the Joynts ſharp, in young People more eaſy, the Joynts Rounder.

Great care muſt likewiſe be taken to obſerve the greater grace of *Proportion* in the *Principal Figure* in a *Picture*, which is cheifly deſign'd to take the *Eye*, keeping your minde moſt fixt on that, leſt you ſpend your Conceit on the other Figures and ſo the Deſign wants the *Beauty* expected as hath befell great Maſters.

Euphranor being to draw the twelve *Gods* in *Athens*, began with *Neptune*, which he had finiſh'd ſo exquiſitely both for *Proportion* and *Colour*, that after deſigning to make *Jupiter* with

far greater Perfection, he had ſpent his Conceit ſo on *Neptune* that he could not Finiſh *Jupiter* or any of the reſt of the *Gods*.

The like befell to *Leon*: *Vincent*, who being to Paint our *Saviour* at his *Laſt Supper* in the *Refectory* of St. *Maria de Gratia* in *Millain*: and having finiſh'd the other *Apoſtles* he repreſented the two *James's* with ſuch Perfection, of Grace and Majeſty, that Endeavouring afterwards to expreſs our *Saviour*, with a more Sacred and Divine Countenance, he was not able to accompliſh it, wherefore adviſing with *Bernard Zenale*, he us'd theſe words to comfort him; O *Leonard* none but *God* himſelf could correct this Error, for thou nor no Man living can beſtow more *Beauties* then in theſe two *James's*.

CAP. XV.

Of Action and Paſſion.

THe *Paſſions of the Minde are certain Motions, proceeding from the Apprehenſion* of *Something*: and are either *Senſitive*, *Rationall* or *Intellectual*. *Senſitive* is, when we conſider *Good* and *Evil* as *Profitable* or *Unprofitable*, *Pleaſant* or *Offenſive*. *Rational*, when we Conſider *good* and *Evil* as *Virtue* or *Vice*; *Prayſe* or *Diſprayſe*; and *Intellectual*, when we regard them as *True* or *Falſe*.

The *Inferiour Pow'rs* of the *Mind*, may be conſider'd under theſe two Heads *Deſire* and *Anger*. The *Deſiring part* conſidereth *Good* and *Bad* abſolutely, and thence cauſeth *Liking* or *Hatred*, or otherwiſe Reſpects *Good* as *Abſent*, whence raiſeth *Deſire*. Or *Evil* as *Abſent* whence is bred *Fear*, *Dread*, *&c.* or both as *Preſent*, and thence Procedeth *Joy* or *Grief*.

The *Angry Faculty* conſidereth *Good* and *Evil* as it may with eaſe be *Attain'd* or *Avoided*; and from thence ariſe, *Confidence* and *Hope*; ſometimes it moves to *Revenge*, and ſometimes excites *Audacity*, and ſometimes cauſeth *Diſtruſt* and then *Deſperation*.

By

By divers *Paſſions* alſo is the Temperature of the Body alter'd, in *Mirth* the Spirits are inlarged ; in *Fear* contracted. *Love* breeds ſundry *Colours* ſomtimes *Red* ſomtimes *Pale*. *Anxiety* Cauſeth *Draught* and *Blackneſs*. *Mercifullneſs* produceth a certain *Heavineſs* and ſometimes Injures the Perſon ſo Affected. *Fear* brings *Coldneſs*, *Paleneſs*, *Fainting of the Voice*, the *Panting* of the *Heart*, *&c.* *Heavineſs* cauſeth *Sweating* and *Paleneſs*. In *Baſhfullneſs* the *Spirits* fly to the *Brain*; in *Joy*, the *Heart* is extended by Degrees ; in *Diſpleaſure* it is drawn in Gradually.

Bodys are likewiſe affected with *Paſſions* according to their ſeveral *Conſtitutions* and *Complections*.

Thoſe of a *Sanguine Complection* are for the moſt part, *Gentle*, *Merry*, *Modeſt*, *Gracious*, *Generous*, *Affable* and are given to *Love*, *Pleaſure*, *Deſire*, *Hope*, *&c.* which are the Paſſions of *Delight* and a *Quiet Minde*.

The *Flegmatick* are addicted to *Mercifullneſs*, *Simplicity*, *Humility*, *Timidity*, their *Bodys* uſually induc'd to incline downwards and their Limbs to dilate and of a Heavy motion, and apt to ſwag ; whereas the *Sanguine* are more *Upright* and Move more *Firm*.

The *Cholerick*, are Uſually *Bold*, *Feirce*, *Boiſterous*, *Violent*, *Arrogant* and *Humerous*, they are addicted to *Anger* and *Hatred*, their Limbs move upwards, apt to turn, ſtart, ſhake, *&c.* their *Parts* inlarg'd with *Heat*, the *Fleſh* inflam'd with *Redneſs*, but more eſpecially their *Eyes*.

The *Melancholly* are *Slow*, *Sluggiſh*, *Reſtrain'd* in their *Actions*, and *Unweildie* ; given to *Diſquietneſs*, *Stubborneſs*, *Anxiety*, *Sadneſs*, *Horrour*, *Deſpair*, &c. their Limbs apt to hang and decline as if benumb'd with Cold.

The *Artiſt* is therefore diligently to obſerve that he is not only to ſhow the *Paſſion* by *Contraction*, *Dilation*, &c. of *Features*, but likewiſe to adapt a *Complexion* ſutable to the *Character* the *Figure* is to bare in the *Deſign*, whither a *Soldier*, a *Lover*, a *Penitent*, &c. as for Example.

A *Martialiſt* ſhould have a Meager Body with large rays'd and hard Limbs, Great Bones well Knit with Joynts, the Complexion Swarthy with an aduſt, Red, large Eyes, Yellowiſh like

a Flame of Fire, wide Noſtrels, a wide Mouth, thick and purpleiſh Lips, ſmall Ears, a ſquare Chin, white Teeth, a darkiſh Hair but tending to a fiery Red, with ſtiff and Curl'd Locks, a Violent ſtrong Voice and Shrill, in ſome Robuſt Poſture or Exerciſe.

Thus he that can expreſs the *Propertys* of one *Complection* may eaſily conceive of the Reſt, ſince all Natural Things have a *Correſpondency* in *Method*, *Form*, *Proportion*, *Nature*, aad *Motion*; which Philoſophically underſtood bring a Certain knowledg of all *Paſſion* and *Action* to be imagin'd in Bodys.

For moſt Certain it is that thoſe *Paſſions* of the Minde, whence theſe Externall *Actions* flow, diſcover themſelves more or leſs as the Bodys have Affinity with any of the four *Complections* ariſing from the four *Elements*.

Yet *Ptolomie*, the *Hebrews*, *Ægyptians*, *Arabians* likewiſe *Albertus Magnus*, with ſome late Philoſophers affirm, that our Paſſions & Affections proceed from a *Natural Inſtinct* and Inclination of the Superiour Bodys (the *Planets*) but *Sapiens Dominabiter Aſtris*.

CAP. XVI.

Precepts for the Expreſſing of Action and Paſſion.

Anger, the Motions of the Body muſt be ſtrong and quick, all the parts ſtir'd, the Eye wild and Sparkling, the Noſtrels open, the Point of the Eye-brows fixt towards the Noſe, the Corners of the Mouth a little open and Foaming, the Muſcles puſt up, the Veins ſwell'd, the Hair ſtanding up.

The Subjects for ſuch Expreſſion may be, *Moſes* when he broke the Tables of the Law; *Tydæus*, who Dying bit the Head of *Menalippus*; *Alexander* when he ſlew *Calliſthenes*; the *Roman Sylla*, *Valentinian*, *Hungar*, &c.

Cruelty, with Paſſion and Motion as before, but more Furious and Violent, in Eager, Importunate and Bitter Actions.

The Subjects, *Zenaeheribs* Sons, who ſlew their Father before the Alter; *Abimeleck*, who ſlew his Seventy Brethren;

Mithridates

Mithridates who on the Receipt of a Letter caus'd 80000 *Romans* to be ſlain; likewiſe *Archelaus*, *Phalaris*, *Medea*, *Scyron*, *Dionyſius*, *Crion*, *Cyrus*, *Herod*, *Procruſtes*, *Mezentius*, *Tamberlain* the *Tartorian*, *Attyla*, *Barbaroſſa*; but more eſpecially in the *Jews* towards our Saviour, where may be Expreſs'd the Spurning, Buffetting, their Diſdain, Scorn, Contempt, the outrages of their Cords, Crowning with Thorns, their Deriding, Spitting, Whipping, Pointing, his Carrying the Croſs, Peircing his Hands Side and Feet, Drinking of Gall, Opening his Side with a Spear, the Repulſe of the *Bleſſed Mary*; and to make the Cruelty the more Horrid and Deteſtable, to obſerve his Sacred Sufferance, Gracious and Pittying Looks and Divine Patience.

Sadneſs, their Motions Heavy, Penſive and Sorrowfull; the Head Careleſly hanging aſide, the Forehead wrincled, the Eyes half ſhut, the Mouth a little open, the Corners downwards, the Noſtrels ſwel'd, the under Lip pouting and drawn back.

The Subjects, *Adam* and *Eve* upon their Fall, *Agar* with Child thruſt out by *Abraham*; *Peter* after his Denyal, *&c.*

Envy cauſeth a Man to draw back his Limbs, pluck in and in a manner ſhadow his Eye-lids, wry his Mouth, grinde his Teeth, biting his Finger, turning himſelf with a Paſſionate Look, as prying into other Mens Affairs.

The Subjects *Cain* ſeeing his Brothers Sacrifice more acceptable then his; *Culianus*, who ſeeing his Rival in Honour, preſer'd, caus'd the Bridge to be broak as they were paſſing over though with certain Ruine to himſelf; likewiſe the *Divels* countenance when he Tempted *Eve.*

Covetouſneſs hath Reſtrain'd and Catching Actions, drawing in the Hands and Arms, Penſive, Clitching the Thumb between the Fingers, *&c.*

The Subjects, *Craſſus*; *Polymneſtor*, when he Murder'd *Priams* Son, for his Treaſure; *Tantalus* at the *Banquet* of the *Gods*, who ſerv'd up his own Son *Pelops* in ſtead of Meat; *Midas*, *Aglaurus*, &c.

Love cauſeth a Dilation in all Parts of the Face, the Forehead ſmooth and even, the Eye-brows to riſe in the middle, the Eyes half open and Smiling, the Apple of the Eye Sparkling

and Moiſt, the Cheeks full, the Noſtrels a little open, the Corners of the Mouth turning a little upwards, the Lips red and the whole Air of the Face Smiling, the Complection pretty Ruddy, the Head inclining towards the Object. The Subjects are Infinite.

Pain maketh the Patient to draw in the Eye-brows, ſtrain the Lips, ſhew the Teeth, throwing the Arms abroad, ſometimes drawing the Body together, turning and ſhutting the Eyes, it cauſeth Tears, Shakings, Burnings, Sweats, ſometimes to ſtretch the Veins, to Roar out and beat themſelves, *&c.*

The Subjects, *Prometheus* fed on by the *Vulture*, St. *Sebaſtian* when ſhot to Death, St. *Stephen* Ston'd, St. *Peter* Crucify'd with his Heels upwards, St. *Lawrence* burnt on a Gridiron, St. *Bartholemew*, with innumerable more Examples of thoſe who have ſuffer'd under Cruel *Tyrants*.

Deſpair hath Actions betokening a Privation of Hope, it cauſeth to tare the Hair, Garments and Fleſh, ſometimes a fixt and reſolute Look with a ſtern Brow, *&c.* the Subjects *Saul*, *Cleopatria*, *Queen Dido*, *Cato Vticenſis*, *Mithridates*, *Nero*, *Judas*, *Architophel*, *Thiſbe*, *Lucretia*, &c.

Fury ſheweth Actions of Folly and Diſtraction with Vehemency in all their Affections, by Gaping, wrying their Mouths, ſeeming to Cry out, bewail, Howl, Lament, Tearing their Limbs and Garments.

The Subjects, *Athamas* killing his Son, and putting away his Wife; *Heliodorus* in his *Æthiope*: Hiſtory mentioning this Fury in fair *Cariclia*, partly for the Abſence of her *Theagenes* and partly for the Marriage of *Cnemon* and *Nauſiclia*, brings her in like a *Fury*, throwing her ſelf on her Bed, tearing her Hair and Fleſh, and Crying, *come let us Sacrifice to the Divel*; likewiſe in *Althæa* kindling the firebrand of her Son *Maleager*, &c.

CAP. XVII.

Farther Precepts for the Expreſſing of Action and Paſſion.

I Thought to have ſubjoyn'd *Subjects* for each Remarkable *Paſſion* but finding it would ſwell the Treatiſe too large, I ſhall of the reſt only ſhew the manner of *Expreſſing* them; for *Subjects*, the *Artiſt* may furniſh himſelf out of *Homer*, *Virgil*, *Ovid* and the reſt of the *Poets*.

Diſdain, maketh a Man ſhake the Head, open his Mouth with a ſcornfull ſmile, ſtare egerly, opening his Hand and wreſting it about, lift up his Noſe as if he ſmelt ſomething amiſs.

Injury muſt have Calumnious, Offenſive, and Reproachfull Actions, with an inſulting Violence, Threatning, Scorning and looking Feircely.

Vanity produceth Light, Aiery and Frivolous Actions, yet a kinde of Contentment, eaſily given to Laughter and Mockery, Fooliſh, Inſolent, Abſurd and Vain, yet Affected with all they do themſelves.

Pride, in the better Sence, hath a Lofty, Great and Gracefull Carriage, the Motions Noble and Principal, Aſpiring at great Things, full of Reſolution and Confidence, and thence uſually happy in Performance; but *Pride* in the worſt ſence, is Imperious, Arrogant and Inſolent, cauſing the Limbs to ſwell, carrying the Head aloft, but without Steadineſs or Gravity, ſhewing ſcorn and contempt to others advice.

Obſtinacy hath Stubborn, Haſty, Hard, Immutable and Implacable Actions, Suffering the extremity of Pain rather then Obedience.

Roughneſs exerciſeth Hard, Cruel, Rough and Stubborn Actions, void of Love, Pitty, Mildneſs, Civility or Generoſity, it makes a Man draw in the Eye-lids, draw his Mouth aſide when he ſpeaketh, look diſguiſedly over the Shoulder, move ſlowly without any *Decorum*; Perverſe, Obſtinate, Harſh, Cruel, *&c.*

Bounty

Eounty hath Chearfull, Pleaſant and Gracefull Actions, with Arms open, the Elbow on the Flank, the Hands held up with Palms forwards, the *Body* and Head Inclining, turning his Face to whom he talketh (though never ſo Mean) without the leaſt ſhew of diſdain ; his Arms, Legs, *Body* not mov'd with the leaſt violence, but all Expreſſing an Affable Temper.

Magnanimity (which is a greatneſs of Minde) muſt have ready bold and ſtout Actions, accompanyed with State and Majeſty, the Countenance Magnificent and vigilant, cauſing Love, Fear and Reverence in the Beholder : his Head diſpos'd to Worthy and Heroical Actions, Free from baſe and ſervile Geſtures ; Farther you may Learn in the Lives of *Alexander the Great*, *Pompey*, *Hannibal*, *Charles Loraine*, *Julius Cæſar*, *Matheus Viconte*, and *James Trivultius*.

Diſcretion (being properly a *Modeſty* in Things) ſhould have ſweet, ſtayed, and wiſe Actions ; capable of diſcerning between Good and Evil, True and Falſe ; Moderate in their temper, ſevere againſt the Inſolent, but Gentle to Juſt and Reaſonable Men.

Wantoneſs ſhould be Expreſs'd with Wanton Looks, the Eyes ſparkling, the whole Face ſmiling, Dimples in the Cheeks, Kiſſing, Imbracing, Forcing, Striving ; the moſt Allective Parts Naked, as Breaſts, Legs, one Arm, Tips of their Tongues ſeen, but cover'd about the middle with Lawn, to Inflame the deſire of beholding the more, for the *Antients* expreſt *Venus* not quite Naked, as ſome Remains may be yet ſeen in *Delos* and *Paphus*.

Quietneſs hath actions full of Joy and Mirth, free and eaſy without violence or Perturbation ; the Countenance ſmiling without immoderate Laughter, the Eyes pretty open and Brisk, the Limbs moving moderate and Gracefully, the Forehead ſmooth, and all the Actions betokening peace of Minde.

Lunacy muſt be expreſt with torn Hair, ſquint Eyes or Diſtorted, ſwelling Lips ſtrangely Bending, Fowl Noſtrels, Teeth befoam'd and appearing more in one place then another, ſhaking their Heads, moving their whole Body ; their Arms, Hands and Legs Trampling, as ſeeming in continual danger of Falling ; their Eyes Gaſtly Staring, their Countenance Pale,

Wan,

Wan, or of a black and blew Colour; there be other ſorts call'd by *Hipocrates*, *Epileptici*, of which there be three kinds, ſome with their Bodys upright, Streatch out their Legs, others inclining ſo forcibly forewards that their Faces touch their Knees, and the laſt bending themſelves ſo violently backwards, that their Heads touch their Heels.

Patience hath Acts of Humility voyd of Offence and Defence, which may beſt be illuſtrated in the *Paſſion of our Saviour.*

Ruſticity hath Slovenly, Heavy Slow, Clowniſh and Unreverent Actions, leaning the Arm or Leg on whomever is next Rediculing (in their uncouth Manner) any that appear Neat, Gentele, *&c.*

Wiſdome hath ſtayd, Grave and ſober Actions, a Cheerful ſeverity in the Countenance, ſtroking the Beard with one Hand, which ſeems a little diſorder'd in token of Contemplation.

Folly is full of Vain Actions, abſurd Dancing, provoking the Company to Laugh by Apiſh Geſtures of the Body and Hands, turning of the Arm, Head, and Body in a fond Abſurd Manner, Grinning with other fooliſh Geſtures, of Mouth and Eyes, ever Croſſing the actions of Reaſon and Underſtanding.

Death hath divers Actions according to the manner of it, if ſuddenly Slain, the Eyes muſt turn up, hiding half the Black and Gape; but otherwiſe if by the effects of long Pain. The *Painter* muſt diſtingiuſh between a Violent Death and when it comes by a Lingring, Pining Diſeaſe, for then the Limbs muſt be Meagre, ſharp and Lean; likewiſe they muſt be Hanging, Limber without the leaſt Appearance of ſtrength to Support the Body; the Nerves being Relaxed. But all uncomelyneſs and Noyſomeneſs muſt be avoided, ſtill Obſerving to take the beſt of Nature, or at leaſt to correct the Worſt.

Wondring is Expreſt, by Pointing with the Finger, throwing abroad the Arms, thruſting out the Belly, biting the Lips, the Eye-brows arch-wiſe bent, and fixt on the *Object* ſometimes ſtill, Attentive and immoveable.

Simplicity hath Fair, Pure and Free Actions, free from Malice, Merry, Baſhfull, and proper to be expreſt in *Young Virgins.*

Mercy hath Pittyfull and Compaſſionate Actions, Weeping, bowing down the Head, turning the Neck, reaching the Hand and ſpreading the Arms.

Inconſtancy hath various and uncertain Actions, ſeldom keeping their Arms, Legs, Feet or Head in one Poſture, Weeping, Laughing *&c.*

Humility is of two kindes, the better appears in Gentle, Mild and Courteous Actions, the other in Baſe Actions, as when *Nero* carry'd ſome of the Earth of *Iſthmus* on his Shoulders; *Sardanapalus*, when he ſate Spinning in his Pallace, *&c.*

Dread is Expreſt by Paleneſs and Trembling, Fainting and hard drawing of the breath, looking over the ſhoulder in Flight, cold Sweats, *&c.*

Modeſty keepeth a Mediocrity betwixt too Fearful & too Pleaſant Geſtures; their Actions, Temperate, Moderate, Diſcreet, Mannerly and Attentive.

Theft opens Mens Eyes, their Hands at Liberty, Muſing, looking from the company as fearing they ſhould read them in their Looks, often changing Colour, and ſometimes cauſing Terrible, Inſolent, Feirce Actions.

Deceit is full of kinde Uſages and Jeſts, but of Wary, Wiſe and Malicious Actions, their Eyes Sweet, ſtedfaſt, but ſharp upon all advantages.

Mallice hath Actions of *Fraud* and *Falſehood*, looking ſteddily on other Mens Eyes, thence to pry into their Secret Affections, to obtain thence what may ſerve their Purpoſe.

Craftineſs hath Malicious, Wary, Forecaſting and Witty Geſtures, they are Mild and Gentle in all Things, full of Meditation and Art.

Adventuring hath Bold, Feirce and Couragious Actions, and makes Men Free, Looſe and Vigilent, void of Fear and Sloath.

Rage is a Paſſion between *Anger* and *Fury*, it makes Men Grin, Foam at the Mouth, Grind their Teeth, throwing away what ever is in their Hands, *&c.*

Juſtice as the *Platonicks* hold is a Maſculine Vertue and hath Manly, Magnanimous, moderate and Conſiderate Actions, inclining rather to Severity then Pleaſure.

Devotion hath Actions of Kneeling, lifting up the Hands to Heav'n, to plait the Fingers in each other toward the Chin, with an Inclining Countenance, ſometimes ſpreading the Arms abroad, with the Head hanging down, and ſometimes Groveling on the Earth with the Face downwards.

Audacity hath Raſh, Preſumptious, Arrogant and ſtubborn Actions, deſiring to be fear'd of all Men, not Regarding others, ſcorning all with a fearfull Countenance and Geſtures full of Threatning and Inſolency; and may be expreſt by *Nimrod* Founder of the *Babylonian* Tow'r; and in *Goliah* ſlain by *David*.

CAP. XVIII.

The Laſt Precepts for the Expreſſing of Action and Paſſion.

IN *Expreſſion* we muſt Regard the *Sex*, Man muſt appear more Reſolute and Vigorous, his Actions more Free, Firm and Bold; but Womans Actions more Tender, Eaſy and Modeſt.

We muſt likewiſe Regard the *Age*, whoſe different Times and Degrees carry them to different Actions, as well by the Agitations of the Minde as the Motions of the Body.

We muſt alſo take Notice of the *Condition*, if they be Men of great Extent and Honour, their Actions muſt be Reſerv'd and Grave; but if *Plebeians*, more Rude and Diſorderly.

Bodys Deify'd muſt be Retrench'd of all thoſe Corruptible Things which ſerve only for the Preſervation of Humane Life, as the Veins, Nerves, Arterys, and taking onely what ſerve for *Beauty* and *Form*.

We muſt likewiſe obſerve to give to *Man* Actions of *Underſtanding*; to *Children*, Actions which only Expreſs the Motions of their *Paſſions*; to *Brutes*, purely the Motions of *Sence*.

Conſider alſo that *Man* hath his Eyes and Ears (which are the Organs of the Soul) ſituated in one ſtreight Line, *Brutes* have one point low on the ſide towards the Noſe, the other

other drawing towards the Ear, their Natural Sence conducting it ſelf from the ſmell to the Hearing, and from thence to the Heart.

Man can move his Eye-brows, ſometimes the Arch elevated and ſometimes the point drawing towards the Noſe ; but *Brutes* never move their Eye-brows, their Points being allways inclin'd dounwards. *Man* likewiſe moves the Apple of the Eye every way, *Brutes* cannot lift them upwards.

There are alſo two Faculty's in the ſenſitive ſoul to be Obſerv'd, the *Concupiſcible* and the *Iraſcible* ; likewiſe two *Exteriour Motions* which expreſs them, and depend either on the *Brain*, which draws towards it all the Paſſions which proceed from thence, or the *Heart* which draws downwards all the Externall ſigns that depend on it.

Nor is it ſufficient that we obſerve *Action* and *Paſſion* in their own *Natures*, in the *Complection* and *Conſtitution* ; in the *Age*, *Sex*, and *Condition* : but we muſt likewiſe obſerve the *Seaſon of the Year* in which we expreſs them.

The *Spring* ; Merry, Nimble, Prompt and of a good Colour. The *Summer*, cauſeth Open and Weariſome Actions, Subject to ſweating and Redneſs. *Autumn*, Doubtfull, and ſomething Inclining to Melancholly. *Winter*, Reſtrain'd, drawn in and Trembling.

Yet notwithſtanding the *Seaſon*, a Labouring Man muſt be expreſt with rays'd Limbs, Swelling and ſtanding forth, ſweating *&c.* eſpecially in thoſe who carry Burthens, or uſe vehement Leaping, Fencing or other violent Exerciſes.

Farther obſerve that in *Sleep* the Body muſt be without any Motions of Vigour, and in ſuch a Poſture, as we may not ſuppoſe the uneaſineſs of it may prevent their Reſt.

We muſt take Notice too of Motions proceeding from *Taſts* and *Smels*, *Sowerneſs* and *Bitterneſs* cauſe the bending of the Eye-lids, wrincling the Forehead, drawing down the corners of the Mouth, *&c.*

Sweet ann *Savoury* Things cauſe a Pleaſing and Chearfull Countenance ; as likewiſe *Oderiferous Smells*. *Bad Smells* make us draw in the Noſtrels, look aſide, turn the Back, with wrincled Eye-lids, Eyes almoſt cloſed and Muoth drawn in.

And

And Laſtly, by *Hearing* and *Touching* there are divers Motions caus'd in our Bodys; *Sharp Shrill Sounds* raiſe ſudden *Fear* and *Affright*. *Grating Sounds* cauſe *Jarring* of the *Teeth* and *Shivering*. *Touching hot Things*, *Speedy* and *Quick Motions*; from *Touching Cold*, as *Ice* and *Snow*, *Reſtrained* and *Fearefull Motions*.

CAP. XIX.

The Natural Reaſons of the Divers Impreſſions made on the Body, Occaſion'd by the Paſſions of the Minde.

JOY cauſeth a Cheerfullneſs and Vigour of the Eyes, Singing and Dancing, *&c.* ſometimes Tears. all theſe are the Effects of *Dilation* and coming forth of the Spirits into the outward Parts. As for *Tears*, they are the Effects of *Compreſſion* of the Moiſture of the Brain upon *Dilation* of the Spirits. *Joy* hath ſometimes cauſed ſudden Death, by the ſpreading of the Spirits ſo much that they could not Retire again.

Shame cauſeth Bluſhing, which is the Reſort of the Blood to the Face, which in the Paſſion of *Shame* is the Part that Laboureth moſt.

Grief and *Pain* cauſe divers Impreſſions, *viz.* Diſtorting of the Face, which is caus'd by a Contention, firſt to Bear and Reſiſt and then to Expell; which maketh the Parts firſt to knit and afterwards to open. *Grinding of the Teeth* is likewiſe caus'd by gathering of the *Spirits* together to Reſiſt, which makes the Teeth ſet hard one againſt the other. *Sighing* is caus'd by drawing in a greater quantity of Breath to Refreſh the heart that Laboureth. *Screaming* and *Roaring out*, are caus'd by an Appetite of Expulſion; for when the Spirits cannot expel the Thing that hurteth in their Strife to do, by motion of Conſent they expel the Voice.

Anger Cauſeth Trembling, Sweating, Foaming at the Mouth, Stamping, bending the Fiſt, Paleneſs and going and coming of the Colour; which laſt is caus'd by the Burning of the Spirits about the Heart; calling in more Spirits from the outward

Parts to refreſh them ; But in ſome there is no Paleneſs but Redneſs, which is by ſending forth of the Spirits in an Appetite of Revenge. *Trembling* in *Anger*, is when it is Joyn'd with Fear; caus'd by a calling in of the Spirits. *Swelling* is caus'd both by a Dilation of the Spirits, by over-heating, and by a Liquefaction or Boiling of the Humours thereon. *Stamping* and *Bending of the Fiſt*, by an Imagination of the Act of Revenge. *Foaming at the Mouth* is from the ſame Cauſe with Swelling, and is an *Ebullition*.

Wonder cauſeth an Immoveable Poſture of the Body, by fixing the Minde upon one Object of Cogitation, whereby it doth not Tranſcur and Spatiate as uſuall, for the Spirits fly not as in Fear, but only ſettle, leſs apt to move. *Lifting up the Eyes and Hands* is a kinde of Appeal to the *Deity*, the Author of ſtrange Wonders.

Luſt cauſeth a *Priapiſm* and Flagrancy in the Eyes ; the Reaſon is becauſe the ſight and the Touch are the onely Things deſir'd in Luſt, therefore the Spirits fly to thoſe Parts which are moſt Affected.

Fear, cauſeth Paleneſs, Trembling, ſtanding up of the Hair, ſtarting, ſtretching, *&c.* The Blood running inward to ſuccour the Heart (as before) cauſeth Paleneſs. *Trembling*, from the Flight of the Spirits inwards, leaves the outward parts deſtitute of ſufficient to ſuſtain them. The ſhutting of the Pores of the skin, cauſeth the *Erection of the Hair*. *Starting*, an Apprehenſion of a thing feard (in that kind a Motion of ſhrinking) likewiſe an Inquiſition in the beginning, what the Matter ſhould be (and in that kind it is a *Motion* of *Erection*) for ſtarting is an Erection of the Spirits to attend. *Stretching*, is an Appetite of Expelling what ſuddenly ſtriketh the Spirits.

Laughing cauſeth a Dilatation of the Mouth and Lips ; a continuall Expulſion of Breath, with a loud Noiſe, which makes the *Interjection* of Laughing : ſometimes the Eyes running with water ; ſhaking of the ſides. The cauſes of theſe impreſſions are from the *Dilatation* of the Spirits. And the more, the more ſudden the Object of Laughter is. Yet this can ſcarcely be term'd a *Paſſion*, but hath his ſource from the *Intellect*, for there ever precedeth a Conceit of ſomething Ridiculous, and is only proper to Man. Finally,

Finally, the *Spirits* in all *Paſſions* reſort moſt to the Parts which Labour moſt, or are moſt Affected, in *Fear* and *Anger* to the *Heart* ; in ſhame, to the *Face* ; in *Luſt* to the *Venerious* Parts, *&c.*

CAP. XX.

Of Light.

Light hath ſo great Force in *Painting*, that the Gracefull Part conſiſts much therein, for if the *Lights* are well dispos'd, there will be a Beauty in the Picture (although not a Perfection) notwithſtanding the *Draught* be not Extraordinary ; for it is through the Vertue of that, that the *Figures* are brought off from the *Flat*.

The Force hereof may be ſeen in the *Reſurection* of our Saviour (as hath been obſerv'd) in the Covent of the Church of *Grace* in *Millain*, by *Bernard Zenale Triviliano* ; where though the Muſcles and other Neceſſary Complements for a perfect piece of Work are not ſeen, yet it gives a great ſatisfaction, by the ſtrength and orderly Diſpoſal of the *Lights*. The Power of it is likewiſe ſuch, that it gives admirable *Foreſhortnings* and *Perſpectives* ; neither can *Form*, *Motion*, *Proportion*, *Compoſition*, *Order* or *Figure* have Perfection without it, like a *Body* without *Situation* or *Spirit*.

The *Paripatetieks* ſay, this is the *Cauſe* or *Formal Reaſon* whereby colour'd Things are ſeen, whoſe *Images* paſs to the *Fancy*, eſpecially inlightning the Eyes, in which the *Image* is Formed, paſſing firſt to the *Common Sence*, then to the *Fancy* and Laſtly to the *Underſtanding*.

We are to obſerve three Things concur to our *Sight*, the *Viſual Lines*, the *Colour'd Body*, and the *Faculty of Seeing* which is in our *Eye*. The *Viſual Lines Lightned* (which are the proper matter and ſubject of the *Perſpectives*) come to our Eye in a *Pyramidal Form*, the *Baſis* of which *Pyramis* reſteth in the *Object*, and the *Conus* or *Angle* thereof cometh to the Eye more *Blunt* and *Obtuſe*, and hereby we ſee the *Object* more

more plainly and diſtinctly; but if the *Object* be far of, the *Angle* of the *Pyramis* comes to the Eye more *Sharp* which renders the *Object* the leſs Diſcernable.

It is likewiſe to be noted that the *Object* cometh not to the Eye, but the *Viſible Spirits* are diffuſed through the Clearneſs of the Air to the Eye; which *Spirits* are certain *Images*, like thoſe in a *Looking-glaſs*, when any thing is Repreſented therein.

If the *Colour'd Body* or *Object* ſtand near to this *Image*, it comes to our Eye in the ſame quantity and bigneſs of the *Angle* of the *Pyramis*; now becauſe this *Angle* comes to our Eye in an *Obtuſe Forme*, the *Image* alſo ſeems great and ſo is diſcern'd the more diſtinctly: but when the *Colour'd Object* ſtands afar off, the *Image* comes to the Eye, in a ſmall and ſlender *Angle*, and therefore filleth not the Eye, but *Wavereth* in ſuch ſort that it cannot be clearly and diſtinctly diſcern'd.

And laſtly, the *Faculty of Seeing* is reduc'd into *Act*, by the concurring of the other two, *viz.* the *Viſual Lines* and the *Colour'd Body* which reformeth the Eye by reducing it from meer *Ability* into *Act*.

From which Grounds for theſe two Reaſons, the *ſelf ſame Body* cannot be equally Lightned in all Places.

Firſt, becauſe *Light* with all its Brightneſs doth not Illuminate more, then that part directly *oppoſite* to it, not having Power to Illuſtrate the other Parts ſo perfectly, from the nature of the dark, Terrene and Groſs Body, which hindereth the Beams from Piercing Inwardly, to perform their Effects ſo perfectly.

The ſecond Reaſon is from the Nature of the *Eye*, what is neareſt coming with a *Bigger Angle* is more diſtinctly ſeen, what at diſtance by a leſs, and is more Imperfect, ſo proportionably of a third and Fourth till the Eye can diſcern no farther.

Light is twofold *Primary* and *Secondary*, the *Primary* is that which falleth on that part of the Colour'd Body which is oppoſite to the Body giving Light, touching it with direct Beams; a *Light Body* is that which hath Light within it ſelf, as the *Sun*, *Fire*, *&c.* now that *Light* which ariſeth from this *Primary Light* is the *Secondary Light*.

Light

Light is divided into divers other important Branches drawn from the *Phyſiologicall* part of the *Perſpective*, whoſe cheif end is to ſeek out the *Principles*, *Cauſes* and *Elements* of all viſible Things, together with their *Species* and *Eſſential differences*, but ever in General it is divided into three parts according to the divers Conſiderations of *Seeing*.

The *Secondary Light* is likewiſe of three ſorts, the *Direct*, *Reflected* and *Refracted*.

The firſt *Primary Light* is that which falleth upon and is receiv'd in that Part of a Colour'd Body which is oppoſite to the Body giving Light; which running upon the Bodys, toucheth them ſweetly with a certain *Natural Order*, not poſſeſſing them in any of the Extreams as other *Lights* do, and muſt be obſerv'd in *Hiſtorys* ſuppos'd in the open Air.

The Second *Primary Light* is that which is caus'd by the *Apparitions* of *Angels*, or *Glory*, as about our *Saviour* in his *Nativity*, his *Transfiguration*, his *Reſurrection*, *&c.* and it muſt be obſerv'd in all parts according to their diſtance on every ſide.

The third *Primary Light* is from *Fire*, *Torches*, *Lamps*, *Candles*, &c. but muſt be leſs Refulgient then the laſt. In this we muſt obſerve whither it be by *Day* or *Night*, the *Matter Burning*, &c.

Where there be ſeveral *Lights* there muſt be care taken how they are placed that by their Oppoſition, they take not away all Occaſion of *Shaddowing*, which will diminiſh their Beauty, through the want of forde and ſtrength; likewiſe that they caſt not double *Shaddows*, and confound each other.

The *Secondary Light* is that which is caus'd not by Direct Beams but Reflected, though Direct from the *Primary Light*: which is the firſt *Species* of the ſecond Diviſion of *Light*, and is brighter according to the Thickneſs of the Body it meeteth with, but ſtrikes only on the *Superficies* direct oppoſite to it.

The *Reflected Light* is that which ariſeth from the ending of the *Direct*, it Lightneth all the Bodys on which it fals, cheifly the hinder parts of ſuch Bodys as are Lightned before, by the Direct Beams.

The *Refracted Light* is that (which the *Philoſophers* ſay) is ingendred by the *Direct Light*, as it fals on *Chriſtals*, *Armour*, *Water* and ſuch ſhining Things as are apt to Ingender the ſame : and is nothing but the breaking of the *Direct Light* upon theſe Bodys, which it cauſeth round about in every place, as may be ſeen in clear water towards the bottom, as likewiſe on the Superficies next the Eye.

CAP. XXI.

The Effects of Light.

THE *Light* falling on the Fleſh of Young Women and Children cauſeth a Pleaſant, Tender Shaddow without much Reflection ; but when on old hard and ſtiff Fleſh, it remaineth more Harſh, the ſhaddows being harder : but falling on Plaiſtick Figures though round like Fleſh, it maketh certain unpleaſant and too apparent Reflections ; not ſuffering the Thing to appear round like Fleſh, confounding one Member with another, and the more the more White the Body is. From, the not due conſideration hereof ſeveral *Painters* have run into Errors, by Painting after *Antique Statues* and *Plaiſticks*, obſerving the *Light* as it falls there, whence their Fleſh appeared Unnaturall.

In *Drapery* it muſt be obſerv'd that thoſe Folds which come neareſt to the Bones, as the Joynts of the Fingers, the Shoulders, the Knees and other Eminences, muſt be more ſtrongly Touch'd then the other Parts, and by that means the Fleſh will appear the more ſoft and ſweet.

On *Diamonds* and other *Pretious Stones* the *Light* falls more quick and ſtrong according to the Condenſation of their Bodys, next upon poliſht Mettals as Silver, Armour, *&c.* in Armour muſt be Reflections of all things about it, but dimmer then the Armour Receives from the *Primary Light*, otherwiſe it will ſhew Ignorance in the *Perſpectives*. So likewiſe in other Poliſht Mettals, *&c.*

Light is ſtrongeſt upon the Body which hath moſt Correſpondency with it, as Red Sanguine and well colourd Complections, which on the balls of their Cheeks, top of their Noſes *&c.* have a ſtronger Luſter, and ſharper ſhining then thoſe of Pale and Wan Complections, for there the *Light* finding no Correſpondency, is Dilated with a more remiſs brightneſs.

Black yeildeth no ſharp quickneſs, except in reſpect to the Perfection of Matter, as in black ſilk in compariſon of Wollen Cloth.

In *Yellow* the *Light* cauſeth a clear brightneſs having Affinity with it, eſpecially in thoſe which are freeſt from Paleneſs.

The *Light* in *Green* hath a Mediocrity, and rather Comforteth then Quickneth the *Viſual Faculty*.

In *White* it is too much Continued, by reaſon of the Clearneſs which hath *Correſpondency* unto *Black*, whence it receiveth its ſhaddows.

We will now ſhew how *Light* Ingendereth its Effects in *Bodys* according to the *Eminency* or *Depreſſion*, *Reſtraining* or *Dilating* of their *Superficies*, from whence ariſeth the *Harſhneſs* or *Sweetneſs*.

In *Infancy* the *Light* on the Superficies is Dilated and not ſharp by reaſon there is no other Impreſſion wrought in the beholder, then a certain Dilating of a Fat and ſimple Matter without ſharpneſs and very little ſhaddow.

In *Childhood* the *Lights* begin to appear more ſharp by reaſon of the contracting of the ſuperficies, but with a kinde of Variableneſs anſwerable to the Geſtures which proceed from the Spirit beginning to diſtinguiſh between Good and Evill.

In *Youth* the Superficies being Protracted and Reſtrained makes the *Body* ſeemly, yet ſoft and tender, neither Fat nor Lean; in this Age ſecond *Light* breeds wonderfull ſweetneſs, Delightfull to the Eye, being diſpriv'd of ſpreading of the *Lights*, and with great Decency gives ſweet and Firm *Shaddows*.

In *Manhood* the *Lights* run with greater Force, having the greateſt Perfection as ever they will have; not too unpleaſant nor too Sweet but much Delightful, accompanied with a firm Stoutneſs and in ſome Parts ſomething more Feirce.

In *Conſtant Age* the *Body* is more compacted and ſettled, the *Lights* more ſharp and full of Force.

In

In *Old Age* the Lights appear Heavy and full of Majeſty and Gravity and ſo contrarywiſe the Shaddows: by reaſon the Superficies is depriv'd of that Quality of Increaſing and Vigour, yet not Crude and Hallow without Order, but in a middle Temper.

In *Dotage* the Superficies is ſharply Elevated and making Acute Angles and declining Lines, cauſe the *Lights* running upon them to appear ſharp being Encountred with very deep Shaddows, the Eyes wholly ſhaddowed with the Eye-brows, the mouth with the Noſe, the Cheeks with their *B*alls, the Forehead with Pulſes, and ſo through all other Parts, as the Concavities of the *B*ones without Fleſh by the moſt Apparent parts of the *B*ones.

In *Infancy*, we muſt therefore expreſs *Simplicity*; in *Childhood*, a ſharp *Simplicity*; in *Youth*, *Amiableneſs*; in *Manhood*, a *Graver Beauty*; in *Conſtant Age*, *Luſtineſs* and *Courage*; *Gravity*, *Majeſty* and *Conſideration* in *Old Age*.

We muſt likewiſe obſerve that in the *Deſign* there be one *Principal Light*, which muſt fall moſt ſtrongly on that part neareſt to the *Light*, and as the Superficies is ſhortned according to the Diſtance from the *Light* ſo the *B*ody looſeth as much of its *Colour* as it lacketh of the *Light*, and ſo the *Colour* faileth by Degrees untill the ſuperficies decay together with the Light.

CAP. XXII.

Farther Precepts about Light.

IT is a General Rule that the *Lights* muſt be given to *B*odyes according to the place through which they paſs, and this muſt be order'd ſo that the *Light* do ever Touch more ſuddenly on the middle Line, ſuppoſing that part of the *B*ody which may be ſeen at one veiw to be devided by five Lines into four Spaces, equall in Power.

The *Painter* muſt ſuppoſe one of theſe four ſpaces to be loſt and the three other to appear, imagining that theſe three Spaces

Spaces which are ſeen be divided in four Lines equal in a *Perſpective Semi-circle*, making the chief *Light* to ſtrike more ſtrongly on the ſecond Line, and in the ſecond ſpace Heightned (which is conſequently to be plac'd in the third Line) he ſhall put as much ſhaddow as he ſeeth, and by this means the *Figure* ſhall be wonderfully *Rays'd*, and more then if the *Light* were plac'd ſide-long in the firſt Line, or in the middle on the ſpace between the ſecond and the third, becauſe that makes too much ſhaddow and this too much Light.

But in *Ceilings* the *Light* is taken from the Window ſo that it cannot be avoided but that the *Light* will ſometimes be receiv'd in the firſt Line according to the aſpect of Lively *Bodys* either *ſide-long*, from *above* or from *below* as the *Body* is turn'd to the *Light*.

In the plain Superficies this Rule muſt be always obſerv'd that the *Light* given to *Bodys* muſt never be Perpendicular over their Heads, for it will breed this inconvenience, that the upper parts will always ſhaddow the lower, as the Eye-brows half the Cheek, the Hair all the Face, *&c.* except where the Principal of the Picture is in a Scene of Glory above, then the *Figures* on the Earth may have a *Light* Perpendicular from the Glory above, as in a Picture of *Rubens* of St. *Roche* where the Sudplicants below receive ſuch *Light*.

That part of the Body is counted next the *Light* which from the firſt Pointed extendeth it ſelf farther out on that ſide then the reſt; eſpecially if it be from on high, therefore that *Light* being the Quicker, cauſeth the Superficies to receive the *Light* more ſtrongly *viz.* that Superficies which is next to us, and that which looketh upwards, both which receive it ſo much the more ſtrongly by how much the higher they are, becauſe they are nearer the *Apointed Light*; and this is the *Original & Ground* of all other *Lights* which are orderly diſpos'd through all Bodys, giving them their *Heightning* accordingly to the Direction of that only *Light*.

Situations and *Climates* muſt alſo be obſerv'd, they who Inhabit the *Temperate Zone* the *Light* caſteth their ſhaddows towards the *North*: who Inhabit the *Hot Zone* having a *right Spheare*, and the *Æquinoctial* for their *Zenith*; their ſhaddows

are under their Feet at noon; becauſe they have the Sun Perpendicular to their Body: but they who dwell under the *Poles*, have their ſhaddow carryed round about them like a Wheel.

Nevertheleſs we muſt generally conſider the beſt Effects of Nature, immitating them by propoſing unto us their Examples.

And ſo muſt we doe on the Surfaces of High-wayes taking the *Light* from the *Eaſt* in imitation of the *Sun* which in that part where it beginneth to riſe caſteth the ſhaddows of Bodys towards the *Weſt* and to other parts according to his Aſpects.

We will now lay down a few Precepts neceſſary to be obſerv'd and ſo conclude this Diſcourſe of *Chiaro Scuro*.

In *Light* we muſt conſider the *Sun in his Luſter*, as *Riſing*, *Meridionall*, *Setting* and according to the *Vapours* he meets in the Air. *Clear Air* likewiſe, through which the *Light* is ſpread and is ſomething blewiſh; and *Cloudy Air* which is Darker, but leaves more eaſineſs for Objects to be diſcerned in their true *Colours*, the Eye not being dazled with too great a Brightneſs.

We muſt Conſider *Lights* as *Principall* falling Perpendicular (without Interruption) on any Surface or Extremity. *Glancing* by ſliding *Diagonally* on Elevated Bodys. And *Secondary*, for things at diſtance, according to the Thickneſs of Vapours which Intervene, and offer many incidental opportunitys for giving the more Beauty to the ſtronger *Lights*; as likewiſe looſen the Lighted parts by the oppoſition of the deep Teints.

If the *Deſign* be in the open *Air*, the *Light* is extended and diffus'd on the Objects with the greater Tenderneſs. If in *Incloſed Places*, it is more confin'd, the *Lightnings* more ſtrong and Quick.

The *Chief Light* muſt be on the *Principall Figure* of the Group, and muſt be extended without the Interruption of little ſhaddows, that the *Relievo* may ſtand more boldly out.

All *Shaddow* muſt have a Sympathy with the *Lights* in their *Colour* as likewiſe the *Reflections* with the *Bodys Reflecting*. *Arteficial Lights*, if very bright, give a quick *Heightning*, and dark and deeply ſhorned *Shaddows*.

Laſtly

Laſtly it muſt be carefully obſerv'd that betwixt all *Lights* and *Shaddows* there muſt be ſuch *Mediums*, as may take of all *Hardneſs*, and ſo Arteficially wrought in as may not ſoul either with the other and ſo take away the Beauty and ſtrength of the *Picture*.

CAP. XXIII.

Of Perſpective.

Perſpective (being a *Species* of *Geometry*) is a *Science* treating of *Viſible Lines*, and may be divided into three parts, *Optica*, *Sciographica* and *Specularia*.

Optica is of two kindes, either *Phyſiological* or *Grammical*.

The *Phyſiological* part ſcearcheth the *Vniverſal Principles*, *Cauſes* and *Elements* of the appearences of things, which may be conſidered three ſeveral ways, as *Viſion* is *Direct*, *Reflected* or *Refracted* as when things are ſeen in Water, Glaſſes &c.

The *Grammical* is the *Art* of *Delineation*, and is more Neceſſary to *Painting* then the other. It conſidereth *Sight* either *True* or *Falſe*, and is of three ſorts, *Anoptica*, *Optica* and *Catoptica*.

Anoptica is the *Art* of *Delineating Objects* elevated above the *Horizon*, *Optica* deſigns thoſe extended *Foreright*, level with *Horizon*, and *Catoptica* thoſe beneath the *Horizon*, which appear as if they came nearer the Eye below.

Another *Species* is call'd *Sciographica*; It handleth the *Cauſes*, *Principles*, *Elements*, and *Properties* of *Shaddows*; giving the Reaſon of the Variety of the *Apparitions* of the *Shapes* and *Images* of Things, according as they are elevated either *above*, *direct againſt*, or *beneath*; *far of* or *near* the Eye; and as by the Laws of *Grammica* are diſtributed the *Out lines* of the Superficies as they ought to be, according to their diſtance and Situation: ſo this part conſidereth the *Shaddows* of Bodys, according as their Superficies are *Protuberant*, or *Depreſs'd*.

The laſt *Species* is *Specularia*, and conſidereth the *Reflections* and *Refractions* of Beams, giving Directions for making *Glaſſes*, either

either Plane, Convex, Concave, Pyramidal, Angular, Inverting Erecting, *&c.* which I ſhall wave, as not being ſo Pertinent to this Art.

The *Eye* is the Foundation of Perſpective, becauſe thence the *Natural* and the *Rational Sight* is Formed: *Natuaral* wherein the ſhapes of Things ſeen do come to it ſimply, by the *B*eams of light; *Rational*, wherein there is farther Conſider'd the Reaſon and Effect of the *Sight*, even where the Eye cannot be otherwiſe plac'd then by ſuppoſition, as at an infinite diſtance, *&c.*

The *Eye* is call'd by ſome Italian Authours, the Term; becauſe by it all Things in a Picture are *Limited*, and any Thing made without the diſpoſition of this *Term*, cannot be true, as not being diſpos'd for the *Sight*, nor order'd according to the *Viſuall Beames*, coming to the *Eye* from the whole.

It is call'd alſo the *Center* becauſe all the Lines of the Baſe and Circumference of the *Object* do meet in it, as in a Circle all Lines run from the Circumference to the Center.

It may be conſider'd alſo as the *Apex* of a *Pyramide*; becauſe all the ſpace between the Object and the Lines or Beams which paſs along, and are extended from the extremitys of the Object to the *Eye* end therein, as in the Point of a *Pyramide*, and the *Eye* together with the *Intellect* ought to judge of the true Forms of things, to the end it may be able to Imitate them perfectly.

In Diſtance we muſt obſerve that the *Object* come not too near to the *Eye*, nor yet be too far of, for then the Air between will take away too much of the Colour and Beauty.

In too *Obtuſe* and *ſhort Diſtances*, Things ſeem to decline and run too much backwards, in a prepoſterous manner; ſo Things too far of, making *Acute* and *ſharpe Angles* in the Eye give no grace to the work; it is reckon'd a proper Diſtance, for the Beholder to ſtand from the Object, three times the Length thereof.

Next we will conſider the *Object* which is the Thing that ſtandeth before our Eyes; the firſt *Figure* to be obſerv'd is cal'd the *Natural*, and muſt be expreſt in the firſt and principal

cipal part of the *Picture:* ſo that whatever you place inwards, towards the Eye of the work, muſt be diminiſh'd, according as the *Lines* and *Beames* ſhall extend themſelves.

Now we will conſider the *three ſorts of Sight*, and firſt *Anoptica*, which is the *Real* and *Upper Line*, by help whereof we conſider all the parts of the *Object* above the *Horizon*, and therby bringeth them to the *Interſection*, or *Line* of *Shortning*; whence according to the ſituation of the Body, the hinder parts are made to run downwards and the neareſt parts to riſe upwards, and from hence the *Declinings* and *Ariſings*, the *Shortnings* and *Increaſings* of the parts of the Body are cauſed.

This *Line* hath his Original from the Center or the beginning of the Diſtance, which is the *Eye*; ſo it returns to the ſame through the midſt of the Beams, which couple all the Extreem Limits of the perfect Body.

Optica is the ſecond *Real Sight* and *Direct Line*, and is that which is neareſt the *Object*, ſo that the upper parts of the *Object* belong to the forementiond *Line*, and the lower to *Catoptica*; this is that therefore which principally touches all parts of the Object both above and below, and therefore it is call'd the *Direct Line.*

For the Beams parting themſelves ſtrongly at the *Eye* and falling on the neareſt parts of the *Object*, end there, cauſing the upper and lower parts to be ſhortned and diminiſh'd and the Eminences to hide the Concavities, and the larger parts to cover the narrower, making the Object to encreaſe and diminiſh according to their reſpective diſtances from the Perpendicular, in the due obſervance whereof conſiſteth the chief Difficulty as well as Beauty of the Art.

Catoptica is the *third ſort of Sight* whoſe beams touch all the lower parts of the *Object*, conducting them to the Point of *Interſection*, ſo that when the *Object* is below the Eye, the fartheſt parts ſeem to riſe and the neareſt to decline downwards.

CAP. XXIV.

Farther Obſervations in Perſpective.

BEſides theſe *Real Sights* there be ſeverl *Deceitfull Sights*, as *upper Perpendicular*, *middle* and *lowermoſt*: the *upper Perpendicular* Conſidereth the Reaſons how the *Interſections* are carry'd to the place appointed for the Shortning, which were ordain'd in the *Perpendicular*, by reaſon of the upper Parts, and it repreſenteth to us *Figures* in a little ſpace, from below *Perpendicularly* on the top of a Vault, perfectly expreſſing as well the lower as the upper parts. But thoſe which ſtand out in length are (for the moſt part) ſo ſhortned that the *Figures* ſeem broader then they are long.

The *Oblique Deceitfull* Sight cauſeth us to ſee the *Oblique Shortnings* in their places *viz.* ſuch as may be made in the Vaults of Chappels, not in the Squares, but in the Semicircles and ſuch like places, as the *Tiburij* or the *Truine*, whence notwithſtanding the declining of the Vault where they are painted, the *Figures* may be ſeen to ſtand upright as on their Legs, as if their were no Vault at all. So that the arch'd appearance of a Vault cauſeth no interruption in the draught. In ſuch ſort that a Chappel may ſeem truly to be open to *Heaven*, or in other pretty Inventions, as is uſual in ſuch places: but this part being difficult to be conceiv'd, you may ſee it better expreſs'd in thoſe works, in the Chappal of *Zenales* doing in *Millain*; another in *Parma* of *Antonio Correggio*, *&c.*

By the *third Deceitfull Sight above*, all the Figures placed above the Eye are ſhown by their Lower Parts more or leſs according as they ſtand higher upon the Wall at the *Horizon*: wherefore the hinder parts run inwards, and the foremoſt fly upwards, whence you ſhall ſee wonderfull great ſpaces, ſtretching forth of Arms, Shortning of Legs, *&c.* and in theſe Figures you cannot ſee the upper parts except they bend forwards.

The *fourth deceitfull middle Sight* is that which giveth a Body in ſuch ſort, that in the hinder parts the lower Superficies ſeemes to run upwards, and the upper to run downwards, wherefore our Eye muſt ſtrike directly on ſome part of the Body, as about the middle; this is the leaſt Shortning as can be, and yet conſidereth all thoſe difficultys as the others do.

The *fifth deceitfull ſight below* is that by which, all the Pictures that are ſeen from above, placed more or leſs below the *Horizon*, are made, which alſo teacheth the Reaſons why they are ſo made, it cauſeth their riſing up on high, the running down of the hinder parts, and the Increaſing of their foreparts : and below it makes that appear, which on high ſeems contrarywiſe to be uppermoſt. In the reſt it followeth the others, and is to be underſtood after the ſame manner, though the Effects be divers.

The *Sixth Deceitfull Sight* is deep or inward, and repreſents to us on plains the Bodys ſtretcht out upon the Earth in *Perſpective*, with the Head one way and the Feet another, ſeeming to run into the wall, by performing in this place the like Effect againſt the Eye, which a Figure doth being wrought in a Vault Perpendicularly above the Eye, according to the *firſt ſight*, and this is to be underſtood of ſuch which ſtanding on the lower ground, cannot be ſeen from above but only directly or below, as ſuch who looking directly downwards, can only ſee Peoples Heads.

We will now conclude with ſome Reaſons why of Neſceſſity *Diſtance* muſt diminiſh the *Object*.

The *Air* doth not carry the *Species*, which it taketh from the *Images* afar off, to the Eye, in the ſame Individual Quantity ; but carryeth them leſſer and weaker.

The firſt part of the *Air*, which is next the *Image*, repreſents the *Species* leſſer to the next ; and ſo that to a third *&c.* till the *Image* come to the *Eye* ; which coming (according to the Poſitions of the *Mathematicians*) between two Lines not Parallel, muſt then of Neceſſity meet, ſo concluding in the Point of the *Interſection* which is in the *Eye*.

For ſhould the *Species* of a Body, be Repreſented in every part of the Air, in the ſame Vigour and Quantity ; it muſt follow

follow that a Finite Thing have an Infinite Power to excite *Viſion*: for ſuppoſing the *Air* to be Infinite and without Impediment theſe *Species* muſt be equally ſeen in every part of the *Air* and ſo a limited Body, would have an Infinite Power.

And did the Form of things at a diſtance, come to the Eye, in the ſame Quantity, as when near, the Multiplicity of *Species* crouding on the *Sight*, would Confound it: therefore ſince it is of Neceſſity, that the Figure muſt looſe by Diſtance; take this for a General Rule, that how much the whole Figure looſeth, the ſame contraction is to be obſerved throughout the whole *Image*.

Yet although in Things at Diſtance, we muſt go by the *Rationall Proportion* in *Perſpective*, and in things near by the *Natural*; yet we muſt not ſo obſerve the *Natural*, but regard muſt be had to the *Grace* of the *Picture*.

For the Power of *Painting*, not only extends it ſelf, to the *Imitation* of *Nature*, but ſometimes to the *Correcting* of it: rendring Things more pleaſing to the Eye, then they are of themſelves.

CAP. XXV.

Precepts about Draught.

Draught is a *Phyſical Line*, or *Lineal Demonſtration*; and hath always ſome *Dimentions*, if it be never ſo ſlender: and ſerves to repreſent Bodys according to their *Forms*, *Aſpects* and *Scituation*; *Limiting* and *Determining* the *ſurface* of an *Object*; and *Marking* out the *Several Parts*, which are contain'd therein. For no *Superficies* can Exiſt, without being Terminated by *Lines*, *Streight*, *Circular* or *Mixt*.

The *Extent* of *Draught* is Immenſe; for it is not only concern'd in all the *Viſible Things* in Nature, but in all Things which the *Fancy* or *Imagination* can form any *Idea* of, that can be compris'd under the *Figure* of *Body*: nay, ſo vaſt is its extent, that it adventures to Dive into the very *Soul*, and expreſs its *Thoughts*; for though *Colour* is acceſſary to Expreſſion, yet nothing can be *Terminated* without *Lines*. They

They that would arrive to the Perfection in the *Practick*, muſt dilligently obſerve theſe following Rules.

Firſt he muſt draw by the Hand, *Circles*, *Ovals*, *&c.* then the ſeveral *Features* of the Face by themſelves, as Eyes, Noſe, *&c.* then the ſeveral Members, as Hands, Feet, Arms, Legs, *&c.* Obſerving in the Hands and Feet, to draw the upper Lines firſt then the lower; afterwards to divide them into Fingers and Toes. In the Trunk of the Body, firſt to draw the *Contours* of each ſide, then to place in the Muſcles.

When a Facility is gained in the Features and Members, to begin with a Face, where firſt draw the Eyes, then the Noſe, Mouth, Eye-browes, Chin, and next the *Contours* of the Trunk on each ſide, then Thighs, Legs, Feet; obſerving the going down with Each ſide, not drawing to the Bottom one ſide firſt: then adding the Arms and Hands, and afterwards all the Muſcles, and the other Remarks of the Body, and Members as Nails, Hair, *&c.*

But before he attempts a Body, he muſt take a Face in all Aſpects, as Half, Three-quarter and foreright: then looking Upwards, Downwards and Inclining, then all Fore-ſhortned Faces.

When he attempts a whole Body, he muſt begin with a Body ſtanding Frontwiſe, obſerving which Foot the ſtreſs of the Body reſts on, and draw it Perpendicular under the Head.

Then he muſt proceed to *Bodys* in ſeveral Poſtures, as ſitting, Kneeling, Running, Fencing *&c.* as he will find in divers Prints.

And laſtly proceed to all Foreſhortned *Bodys*, which are the moſt difficult, in which he muſt diligently ſtudy the *Perſpective*.

He muſt firſt draw with *Sallow Coal* finely ſharpned, till by diverſs Eſſayes and wipings-out, he comes to the Truth.

And although it is uſual to finiſh; either by waſhing with Indian Ink, or French red Chalk, yet I think the beſt is with hatching with a Pen, which (although it be more tedious) obliges him to that Care, in the Truth of the Small Stroaks, that it inſencibly brings his Hand to exact Draught: but he muſt take Care,

when he hath Hatch'd one way, to let it dry ere he proceeds for fear of *B*lotting ; but they who draw with a Pen muſt propoſe to themſelves much Time and Patience.

He muſt take care to Coppy after good Originals, and to finiſh the draught before he begins to ſhaddow.

At firſt he muſt Coppy Things, which are negligently finiſh'd, ſuch as are in *Fialetty*, then *Goltzius*, next *Sadlers* Things, after he may proceed to *Van Dycks* poſtures by *Voſterman*, *Pontius* &c.

*B*ut he muſt remember to uſe no *Compaſſes*, *Rules*, *Squares* and the like ; which ſtint the Judgment, but he muſt let his Fancy and Spirit Act freely till he gets a *Habit*.

He muſt likewiſe *Deſign* perfectly after *Nature*, before he begins the uſe of *Perſpective Rules*, that he may keep his Fancy free, and form his Judgment to Comprehend, and remember all Things in their Appearances.

The principal thing he muſt be carefull in, is, that when the upper part or Head of the Figure is drawn, to obſerve by his Eye what part of the *B*ody comes Perpendicular under any Feature. In the *Dilatation* of the Members obſerve how many parts of the Face, the Original bears, in ſuch member, till with carefull Examination, and dilligent ſtudy, you have the Compaſs in your Eye ; which when you have obtain'd, you may proceed as follows.

You muſt take great pains in *Deſigning* after *Nature* and the *Life*, where you muſt obſerve to make the *Figures* of a *Bigneſs*, to be determined by the *Viſual Angle*, and of a *Proportion'd Diſtance* from the Eye to the Model.

You ought to ſtudy the fine *Antique Featues* (ſuch as are in the *Farneſe Palace*) at *Rome*, that the *Idea* of them, may be always reſerv'd in your Memory.

Nuditys, are Principally to be ſtudy'd ; the *Colours* of which you muſt make in great Pieces, not having ſo great regard to the *ſmall Muſcles and leſſer Obſervations*.

For *Ruſtick* and *Country Figures*, the *Contours* muſt be Groſs, Equally Counterhatch'd and Notch'd, without regard to extraordinary Neatneſs and Roundneſs.

But for Grave and ſerious Perſons, they muſt be rounded, noble and Certain; not ſo at adventure as the foremention'd.

They muſt be ſtrong, Reſolute, Noble, Perfect and Choſen for *Heroes*.

They muſt be Puiſſant and Auſtere, full of Greatneſs and Majeſty, for *Deifyd Bodys*.

And for *young Women* and *Children*, the *Contours* muſt be Smooth, Round and Delicate.

They muſt Deſign the *Nudity*, *Model*, *&c.* exactly, without Charging or overburthening any of their Parts; their being no way to obtain an entire exactneſs, but by proportioning every part with the firſt, comparing them exactly, ſo that we may be at liberty to Strengthen and go over again the Parts as we ſhall think fit, when we make uſe of this *Deſign*; as it truly follows and repreſents the *Models* whither they be *Antique* or *Natural*.

They muſt principally ſtudy the Rules of *Geometry* and *Perſpective*, that they may uſe them with eaſe and exactneſs in immovable Bodys; for as to Animals and principally Man, by reaſon of the various diſpoſitions of their parts and Motions, it is very hard to deſign them by Rules.

They muſt likewiſe ſtudy the *Geometricall* Part, and firſt the *Ichnography* which is the Repreſentation of the Fundamental *Scheme* or *Draught* of any work of *Architecture*, *&c.* on Which is traced out the Form and extent of things in their true meaſur'd Diſtances and Scituations.

The *Profile*, which marks out the Parts, Members and Jettings out of Sollid Bodys, their Heights and Proportions.

The *Elevation*, which perfects and Finiſhes the Conſtructions of Bodys, by Heights, Lengths, Breadths, *&c.*

And laſtly we muſt conſider the *Perſpective*, which repreſents the outſide or ſurface of the Object, where we are to conſider theſe following Things.

That in one View we ſee the whole *Object*, whoſe Rays will meet in a *Point*.

Next we are to conſider that the *Eye* and the *Object* ought to be both *Immoveable Things*.

We muſt ſuppoſe the *Outſide* or *Superficies*, as *Tranſparant* between the *Eye* and the *Object*, through which we may marke all the Appearances of the *Object*, which is that we call the *Picture*; and this may be done by placing a piece of Lawn before our Eyes, where the Rayes that come through will determine all their Places in the Picture or Table.

The *Eye*, the *Object* and the *Picture*, ought to be placed at a proper Diſtance, which is uſually computed to be double the bigneſs of the Picture; ſuch ſcituation is the *Principle* on which is founded the way of repreſenting every Thing in true Perfection.

Laſtly we muſt obſerve that in the Pictures near Hand, the draught ought in a manner, Looſe it ſelf, after all the parts of the Work are Form'd; but in a Picture for a Diſtance, we ought to pronounce them like an *Artiſt*, that there may nothing appear in the Draught out of the place where it ought to be ſeen.

CAP. XXVI.

Of Colours, their Natures and Effects.

THere be Seven Cardinal *Colours viz. White, Blew, Yellow, Red, Brown, Green* and *Black.*

White denotes Innocency, Light *&c.* the Planet *Luna.*

Yellow, denotes Majeſty, Honour, Nobility *&c.* the Stone a *Topas*; the Planet, *Sol.*

Blew, the colour of the Skys, ſignifys Devotion, Breathing to Heaven *&c.* the ſtone a *Saphire*; the Planet *Jupiter.*

Red denotes Heroes from their Bloody Acts. The ſymbol of Fortitude. The Tipe of Modeſty from Bluſhing, and is the middle colour between *Black* and *White.* the ſtone, a *Ruby*, the Planet, *Mars.*

Green is the Colour of the Spring and ſhows Peace and Pleſantneſs of Mind; and Hope from Tillage; likewiſe Youth. The ſtone an *Emerald.* The Planet *Venus.*

Brown,

Brown, from *Red* and *Black*, (ſcarce deſerves the Name of a Colour) ſignifys Mediocrity, Prudence, Frugality *&c.* The Stone an *Amethiſt*. The Planet, *Mercury*.

Black is oppoſite to *White*; and is Obſcurity, therefore not properly cal'd a Colour, but the Death and Burial of Colours. It is the ſymbol of Grief, ſorrow and Damnation; from the Infernall Darkneſs. Yet denoteth Conſtancy, being the moſt durable Colour. The ſtone a *Diamond*. The Planet *Jupiter*.

Wee will now conſider the *Nature*, *Propertys*, *Qualitys*, *Sympathys*, *Antypathys*, *Greatneſs* and *Smalneſs of Bodys* of the Several *Colours*, which are us'd in *Painting*.

Thoſe of the Greateſt Bodys are *Umber*, *Indigo*, *Indian Red* and *Vermilion*. The next are *Colens Earth*, *Ivory Black*, *Light Red*, *Yellow Oker*, *Maſticots*, *Orpment* and *White*. thoſe of a ſmaller Body are *Ultramarine*, *Carmine* (which is the moſt beautifull Red) *Lake*, *Pinks*, *deſtil'd Verdegreece* next *Terravert* and the ſmalleſt Body of all, is *Smalt*, which the young practiſioner muſt not adventure to uſe except mixt with others.

Vermilion, is apt to change ſomewhat black when Compounded, but us'd ſimple in Draperys *&c.* is of a laſting Nature.

Indigo turns Green in Time, and ſhould be chiefly us'd in Dead-Colouring, but if boyl'd, or kept buryed ſome years it will hold better.

Smalt turns black, but holds beſt in Glaſing, in like manner doth deſtill'd *Verdegreece*.

Orpment ſhould be us'd only in Touches by it ſelf in Drapery, Gold, *&c.* for if it be compounded it grows foul,

Umber ſhould be us'd only in *Dead-Colouring*, or in deep Shaddows, which you cannot obtain by *Brown Pink*, *Lake*, *&c.* but from its Body, it is of great uſe in *Dead-Colouring*.

Drying Oyle muſt not be us'd with any Colours (how bad dryers ſoever) if you have occaſion to mix them with *White*, *Diſtil'd Verdegreece*, *Vermilion*, *Umber* or *Maſticots*; except very little of theſe go into the Compoſition: never if you uſe any Quanity of *White*.

The forementionn'd Colours of Greater Bodys, in their Compoſitions, muſt deepen the Lights, till you bring them to your

Dark Shaddows; becauſe their Strength and force is ſo great, that it will occaſion the loſs of much Colour to bring them to the lighter, eſpecially *Indigo*.

Thoſe of leſſer Bodys you muſt Heighten on the contrary and not deepen down.

If you bring down your Shaddows with the greater Bodyed Colours, you muſt take care that you uſe very little of thoſe Colours, for it will be to great ſpoyle, of ſmaller Bodyed Colours, you may uſe much more according to the Body in your firſt Lights.

In the lighter Shaddows which may be obtain'd without *White*, you muſt uſe no white in them, for it makes them look *Gray* and *Cold*, but more eſpecially in the dark Shaddows.

Diligently obſerve what Colours bare a *Sympathy* or *Antipathy* to each other, and order your mixtures on your Pallate accordingly, as *Blew* and *Yellow* make a *Green* but *Blew* and *Vermilion* produce a *Nigre* Colour.

In the diſpoſal of Colours on a Picture, conſider the whiteſt Colours are not always the Stronger, but as they are Luminous or agreeing with the Light, as *Vermilion* is ſtronger then *Green* brought up to the ſame Height: and *Yellow Maſticot* is ſtronger then *White Maſticot* and will be ſeen at a greater Diſtance.

Thoſe Colours muſt be laid near to one another, that are proper of their own nature to help one another, and give a mutual help to rayſe up their *Briskneſs*, as the *Red* doth to the *Green*, and the *Yellow* to the *Blew*, *&c.*

What Colour ſoever we put in *Drapery*, *&c.* and there be a Colour by of a near kind we muſt bring a different one in between, which may looſen the *Drapery*, otherwiſe they will Looſe themſelves in each other.

CAP.

CAP. XXVII.

The Inſtruments and Materials us'd in Painting and the preparing Colours to the Pallat.

White Flakes being pick'd and ſcrap'd muſt firſt be ground very fine in water, afterwards Temper'd on the Stone with the muller with Nut-Oyle: then cover it with water in a gallipot or it will skin over. But ſo it muſt not be kept very long for the Oyle will grow Fat and make it unfit for uſe. For Dead-Colouring you may grind white lead in Lynſeed Oyle.

Vermilion if it have glittering ſpecs in it, or of very light Colour, it is not good as being mixt with Red Lead, the beſt you may buy at the Wax-chandlers: it muſt be firſt finely ground in Brandy or Urine. Temper it on the Pallat with nut Oyle, if for Fleſh: but for Drapery, *&c.* uſe a very little drying Oyle.

Red Lead being finely ground in water, and dry'd; may be Temper'd on the Pallat with Lynſeed Oyle being a great dryer of it ſelf.

Light Red, Burnt Oker, Indian Red, muſt be ground very fine in Lynſeed Oyle; and temper'd on the Pallat with Nut-Oyle if for Fleſh, but if ſimply us'd for Draperys, *&c.* there may be a little drying Oyle in it.

Fine Lake muſt be well ground in Lynſeed Oyle; if us'd in the light Carnation of a Face in Nut Oyle; and ſo temper'd on the Pallat, but if us'd ſimple in Glaſing it muſt be mixt with drying Oyle or Verniſh or nut Oyle and Turpentine mixt.

Maſticots not being fine enough as they are bought at the ſhops, muſt be finer ground with Lynſeed Oyle on a Porphery: reſerve them in Bladders but not too long; There be divers ſorts but the principal are of light Lemmon Colour, or deeper bright Yellow.

Orpment after you buy it, muſt be finer ground in Lynſeed Oyle, then laid on brown Paper to take out what Oyle you can, that you may add the more drying oyle, or rather Glaſe ground to an impalpable powder and then you need not dry it on a Paper, the Glaſs being the greateſt dryer and will not foul the beſt Colours.

Light

Light Pink, *Green Pink* and *Brown Pink*, muſt be ground in Lynſeed Oyle, and with the ſame be temper'd on the Pallat if for the Medium Shaddows, but in the darks a little drying Oyle. The ſeveral Okers, as *Yellow*, *Brown* and *Roman Oker*, muſt be ground and temper'd as before.

Terravert muſt firſt be beaten fine in a Morter, or it will hurt the ſtone, then ground in Lynſeed Oyle, and ſo temper'd on the Pallat, except us'd ſimple, then a little drying Oyle.

Verdigreece muſt be ground in Lynſeed Oyle and ſo us'd. *Verditer* muſt only be temper'd on the Pallat with Lynſeed Oyle.

Ultramarine muſt only be temper'd on the Pallat with nut Oyle. And *Smalt* muſt be order'd in like manner.

Indigo ſhould be ground in Lynſeed Oyle and bury'd eight or ten Years, if you cannot procure ſuch, grind ſome and put it in an Earthen veſſel, which ſtop cloſe that no water can get in and boyle it four or five hours, by this means it will hold Colour near as well as the buryed.

Colens Earth muſt be ground in Lynſeed Oyle, drain the Oyle out by laying it on a brown paper, then add more drying Oyle or Glaſs ground as before.

Umber muſt be firſt burnt in a Crucible, till it be of a warm, brown Colour, then ground in Lynſeed Oyle and kept in a gallipot cover'd with water, for it is a great dryer.

For *Bone black* you muſt burn peices of Ivory, (which you may buy at the Ivory Turners,) in a Crucible, when it hath done flaming it is enough: grind it in Lynſeed Oyle, and temper it with drying Oyle.

Blew-black is made of ſmall coal, but the beſt of Vine branches, burn it in a Crucible, grind it in water; if it be us'd ſimple it muſt be temper'd with drying Oyle.

For *Indian Red* the Stone Red is much the better, the ſmaller will ſerve for Dead Colour. *Fine Lake* muſt be of a warm and Beautifull Colour, that which is of a lighter, cold and Purpleiſh Colour, will ſerve for Dead-colouring. The beſt *Pink* is of a ſmart, Clear, Yellow Colour.

In *Brown Pink* make choice of the deepeſt and warmeſt Colour. in *Yellow Oker*, of a bright, Clear and ſmart Colour, of *Terravert*, the Spaniſh is the beſt.

Ulramarine,

Ultramarine, the right will endure the Fire; if it be put in water and any thing ſwims on the Surface, it is mixt; the deepeſt and fineſt Powder is uſually the beſt: though ſome that is pale will mix deeper. The *Aſhes* will ſerve for the blew Shaddows in a Face. The beſt *Smalt* is the deepeſt and ſoft like Butter between the Fingers.

When *Ivory* is burnt you muſt ſcrape of all the white and and browniſh Colour, reſerving only the Jet Black.

Obſerve in winter to uſe more drying Oyle then in Summer: and Proportionably as it is hotter or colder; but the leſſer the better, for it is apt to foul the Colours, take great care that none of the ſkins of the drying Oyle come among your Colours.

For your *Powder-Glaſs*, take the whiteſt Glaſs, beat it very fine in a Morter, and grind it in water to an Impalpable powder; being througly dry, it will dry all Colours without drying Oyle, and not in the leaſt Tinge the pureſt Colours, as *White*, *Ultramarine*, *&c.* and is much us'd in *Italy*.

If in the hotteſt weather your greateſt Dryers dry too faſt, as *White*, *Umber*, *&c.* and ſo grow too ſtiff to work with; you may prevent it by mixing a little *Sallat Oyle* with the Colours.

You muſt likewiſe on your *Eaſel-board*, have a little gallepot of *Turpentine Oyle* to dip your *Pencels* in when your Colours grow to ſtiff.

You muſt have a *Tin-Pan*, for cleaning your *Peneels* in, devided in the middle, and the one end devided into a larger and leſſer Dimention; the larger is to dip your *Pencels* in, ſtriking them ſeveral times over the Partition, and preſſing them with your Fingers, till they be clean; then dipping them into the ſmaller trough, in which muſt be *Sallad Oyle* (which beſt preſerves Pencels from drying) lay them by for uſe on a ledge, on your Shelf; if by negligence they grow hard with the Colours in them, lay them in Soap ſometime and with water Scour the Colours out of them.

For the *Grinding-ſtone*, the *Porphery* is the beſt, next a *Pebble*, whoſe hardneſs you may try by hacking a knif on it, if it leaves no impreſſion, then the Stone is good.

When your Colours are ground before the reliques dry, you muſt grind ſome Shavings of *Leather* on the Stone: then to fetch it more clean, ſome crums of *Bread*, till there be no Tincture of Colour left.

Your *Pencels* muſt be *Swans Quils*, *Gooſe Quills*, *Ducks*, *Crows*, *&c.* of which you muſt have black and white *Fitches*, the fineſt *Fitches* are *Ermine*; *Pointed Pencels* and *Bruſles*; the beſt of which you may have at the *Black-moores head* in *Drury Lane* and ſome other ſhops.

The *Black Fitches* muſt be well bound, full and with a ſpring in the Hair. The *White*, muſt be ſoft, the Hair a little ſpreading and well bound and even at the end. Before you uſe them let them lye a little in water to faſten the Hair, Then let them be through dry, and dip them as likewiſe your other *Pencels* in *Nut-Oyle* before you uſe them in Colours, your *Pointed Pencels* muſt be likewiſe well bound, if good they will come to a Point by wetting them and drawing them gently on your Hand.

Your *Bruſhes* and *Black Fitches* when they are well worn, reſerve them for the rubbing in of Dead Colours; for in many Caſes they are better to uſe then new ones.

For your *Pallat*, you ſhould give order to the Colour ſhops, to let it lye ſometime in a Veſſel of Oyle which will make the Colours come the cleaner off.

You ought to have two *Tempering Knives*, one broader for the greater quantitys of Colours, the other Narrower and coming Taper toward the end for the ſmaller. They muſt be both of good mettle, with their Edges, and the thickneſs of their back ground of.

Your *Moſtick* is beſt of a *Bamboo*, or ſome other ſtick that is light and yielding to the Hand, but not ſtanding bent: with a ſmall ball of *Cotten* ty'd in a Leather at the end, which leaning on the *Picture* may not indent the cloath: about four Foot long.

Your *Pencel-ſticks* muſt be of *Cedar*, wrought ſmooth, but thicker in the middle, that the *Pencels* may ſpread in your Hand, and not foul each other; and about ſixteen inches long: if for large *Landskips*, longer; for which likewiſe you muſt have *Leafing-Pencels* with the Hair twiee as long as the other.

Your

Your *Cloath* muſt be of an even thread: if any nobs of Colours be on it, take them of with a *Pumice-ſtone*, before you begin to work. If *Pannels*, let them be of old Wenſcoat, which is not ſo apt to warp. Before you *Prime* your *Pannels*, there muſt be a Coat of Whiting and ſtrong Siſe ſix or eight times done over, to hide the Grain of the wood: when they are dry, let them be plain'd with a Joyners Plain, then water plain'd with a rag dipt in water.

Your *Eaſel* muſt be of a convenient Siſe according to your work; with Lead round the Feet to ſecure its Fixedneſs.

The beſt *Light* is a *North-Light*, with a Saſh of Polliſh'd-Glaſs as they prepare for *Looking-glaſſes*. Free from any Buildings againſt your *work Room*, which would cauſe diverſs Reflections and by that means change the Propertyes of your Colours.

It is convenient in winter to have in your Room a round *Iron-ſtove* for your Fire, for the better drying of your Colours and the ſecuring of your Room from Duſt and Smoak.

CAP. XXVIII.

The Art of Colouring.

After you have attain'd to a Maſterſhip in *Draught*, having got the *Compaſs* in your Eye; ſo that you can at firſt ſight *Copy* whatever is before you; not only Prints, but alſo Nature it ſelf: having diligently ſtudyed *Nuditys* at the *Academy*, ſo that you can take a Figure of any Age, in all Aſpects, Poſtures and Foreſhortnings; you may begin the great Miſtery of *Colouring*.

And firſt begin in two Colours as *White* and *Umber dye*. after good Draughts or Prints: which you may do in this manner.

Firſt begin to draw the Head you would Coppy in *Tripoly* (which is bought at the *Ironmongers*,) Sharpning it to a Point. For better correction goe over the *Draught* again with courſe *Lake*, having ſome *Turpentine Oyle* by, to dip your Pencel in

to

to make the Colours run thin.

Lay on your Pallat *White* and *Umber*; for the Heightnings, clear *White*; then add a little *Umber*; then more for the Mediums, till you come to clear *Umber*.

Take half a doſen Pencels in your hand, one very ſmall for the Eye-ſtroaks, and likewiſe ſome Fitches: having your Pallat on your hand, holding your Moſtick between your little Finger and Ring-Finger, thus begin.

Firſt with a large Pencel lay on the lighteſt parts of the Forehead, Balls of the upper Cheeks, top of the Noſe, Chin, *&c.* then the lighteſt ſhaddows on the Forehead, under the Eyes about the Mouth, the ſides of the Cheeks, Chin, *&c.* and ſo till you come down to the Darkeſt: taking care to leave no edges about the Eye-lids, Lips, *&c.* Obſerving to keep your Pencels for the ſame degree of Colouring, but if they foul, preſs out the Colour on a rag kept in your hand for that Intent. then with a very Light Hand ſoften all the work with your white Fitches. Goe over it again in the ſame manner (when dry) in the Finiſhing; but when you have ſoſten'd the work, Touch over the Heightnings again.

Thus when you have copy'd ſome time in *Two Colours*, having obtain'd ſome freedom in *Pencelling* by a light but ſteady hand: obſerving carefully all the Muſcles and other Remarks: working all in with much *Softneſs*; free from *Edges* as well as *Flattneſs* in the Riſing parts, you may adventure on things of *Diverſe Colours* in the Stilliſe, but be ſure to Copy after the beſt Maſters, therefore I would adviſe all Gentlemen that deſign to divert themſelves with this *Art*, to purchaſe a piece or more of the Famous *Rouſtrate* while they are to be had.

Firſt Practiſe your Hand in Boylt *Plate*, not Burniſh'd, and other things of feweſt Colours, then Fruits, Flowers, *&c.* obſerving that in your Learning, you *Dead Colour* things very well, and take care you do not Paint out your Draught. Obſerve amongſt Fruit, eſpeciall Grapes to finiſh well in the *Dead Colour*, or you will not obtain their ſoftneſs and roundneſs in *Finiſhing*, by Reaſon, they muſt be Finiſht with Glaſing Colours.

Obſerve in things which require a ſtrong *Yellow* as *Peaches &c.* that although you may obtain much of that Colour, with *White*, *Pink* and *Vermilion*, yet you muſt uſe only *Maſticots*, as being of more *Force.*

In ſome Beautifull bluſhes in *Fruits*, where you cannot Paint up the Delicateneſs of Colour, you muſt obtain it by Fitly preparing the *Ground* to go over with Touches of Glazing.

In Silver and Gold burniſh'd Plate, with the greateſt care and Judgement put in the *Reflections* of all things about them, but take care you work them not into the reſt of the Plate, which will make it look rather batter'd then beautifull.

When you have attain'd to a good Knowledge in the Miſtery of *Colouring*, by Copying after many things in the *Stillife* that have the greateſt variety of Colours, ſo that at firſt ſight you can perceive moſt of the Colours in a Picture, and Judge whence they are Compounded, you may adventure on the Profoundeſt part of the *Science viz Painting of a Face.*

CAP. XXIX.

The way of Painting a Face.

FOr a Clear and Beautiful Complection, lay on your Pallat and Temper them by themſelves(cleaning your Pallat well after each Colour) theſe following Colours. *viz.*

White Flakes, *Yellow-Oker*, *Burnt-Oker*, *Vermilion*, *Red Lead* (which ſome uſe in the Lips, though many not at all) *Light-Red*, *Indian-Red*, *Lake*, *Smalt*, *Blew-Black*, *Terravert*, *Roman-Oker*, *Brown-Pink*, *Umber* and *Bone-Black.*

For the *firſt Lights*, *White* and a very little *Light-Red*, ſometimes inſtead thereof a little *Vermilion*, though never but when you cannot avoid it, becauſe in a Complection it is apt to change; then add a little more *Light-Red*; lay by the firſt of theſe Colours, and devide the ſecond into two parts; one part temper down for the Cheeks and Lips in this Manner: add to it a little more *Light-Red* and *Vermilion*, and lay a little of it by;

to the reſt add a little more, lay ſome by: then add to the remainder a little *Lake* and the leaſt touch of *Indian Red*: having laid ſome by, add a little more. Then cleaning your Pallat where you temper'd them; temper together a little *Vermilion*, *Light Red* and *Lake*; lay by ſome, and add to the remainder more *Indian-Red* and *Lake*, then leave out the *Vermilion* and *Light Red* and add more *Lake*, and laſtly lay by a little *Lake*.

Then take the Second Devident of the *White* and *Light-Red*, and for the greeniſh Shaddows, mix a little *Terravert* with it, and lay ſome by, then more *Terravert* with a little *Light-Red* and lay a little of that by: for deeper Green, more *Terravert*, a little *Yellow-Oker* and *Blew-Black*; and ſo down, always remembring, as you add *Terravert* to add a little *Light-Red*, or ſome ſuch like to keep the Shaddows warm.

For the Blew Shaddows under the Eyes and the deeper Blews add to ſome of the *White* & *Light-Red* a little *Ultramarine*, & more of *Ultramarine* with more *Light-Red* as occaſion ſerves, but for a dead Colour, *Blew-Black* will ſerve.

For the Purpleliſh Shaddows, to the *White* and *Light-Red*, add a little *Ultramarine* and *Lake*, then a little more *Ultramarine* and *Lake* adding a little *Light-Red*, as you have occaſion.

For the Yellowiſh Shaddows, to the *White* and *Light-Red*, add a little *Yellow-Oker* and more *Light-Red*, then more *Light-Red*, *Yellow-Oker* and *Terravert*, then more if occaſion require it of the three laſt with a little *Blew-Black*.

For the dark Shaddows you muſt always (as before menti-on'd) leave out the *White*, which makes them Grey and Cold.

For dark Greeniſh Shaddows, uſe *Yellow-Oker*, *Roman-Oker*, *Burnt-Oker*, *Light-Red* and *Terravert*; for Blewiſh, add more *Blew-Black*, for more Yellowiſh add *Yellow-Oker* and *Roman-Oker*, and for more warm and Glowing, add more *Burnt-Oker*.

For Deeper Shaddows, add *Brown-Pink*, Courſe and *Lake*, part laid by, add more *Brown-Pink* and *Lake*, and to them *Bone-Black* and ſo on to the Darkeſt.

Thus muſt you temper them, till by comparing the Colour on the Point of your Knife with all the Carnations and Tinc-

tures

tures in the Face, you have obtain'd every Colour.

Note that this Method is to be us'd by Beginners, but thoſe that are more experienc'd in *Mixture*, are not oblig'd to compound every Touch of Colouring on their Pallat, for they will ſoon underſtand how to mix great part of them with their Pencels as they work.

But ſure I am that moſt of thoſe *Tinkturs* I mention'd will be us'd in ſuch a Face as I propos'd, and poſſibly all.

For a more *Swarthy Complextion* you muſt uſe more *Yellow-Oker* throughout all the Lights; and ſtill as you add *Yellow-Oker* you muſt for the moſt part add *Light-Red* to keep it warm: but the *Nature* it ſelf (by carefull ſtudying of it) will ſoon inſtruct you better then is poſſible to be done in writing: nor in a *Swarthy Face* will you have ſo much uſe of thoſe clear *Blewiſh* and *Lakey Colours* as in a very *Clear one.*

Your Colours thus prepar'd; with a hand of Pencels, which muſt conſiſt of about a doſen and a half, of Pointed, Black and white Fitches of all ſiſes, you may begin to work in this manner (after your Face is exactly drawn in Chalk or Tripoly and corrected by going over the Draught again with a ſingle Colour, and the little nobs of colour ſcrap'd of from your *Cloath*, which muſt be of a very even thread.)

Take a large Black Fitch (which I hold to be the beſt for the free delivery of a Body of Colours) and ſtrike on the large lights, as the Eminences of the Forehead over the Eyes, the upper part of the neareſt Ball of the upper Cheek, the top of the Chin, and with a ſmaller Fitch put in the top of the Noſe, the top of the Eye-lids, *&c.*

Then with your *Second Lights* and other Pencels, go between the Eminences of the Forehead, and about the other *firſt Lights*, each ſide towards the Bottom of the Gutter of the Noſe, the Ridge of the Noſe, the higheſt part of the upper Lip, and where you ſee occaſion.

Then with the *Lighteſt Greeniſh* or *Blewiſh Shaddows*, go about the Second Lights of the Forehead, upon the upper Lid of the Eyes, under the Corners of the Noſtrels, the deviſions of the Chin, about the Temples, and then with darker Shaddows of that kinde, till you come to the deepeſt the Face requires.

The

The *Blewiſh* and *Purpleiſh Shaddows* are ſometimes in the Shaddow of the Noſe, little Tinctures about the Chin, in Freſh-Colour'd Men, newly Shaven, and other places as Nature will beſt direct you, as likewiſe the blewiſh Shaddows under the Eyes, *&c.*

Next the *Warm, dark Shoddows* towards the Corners of the Eyes, the deepeſt Shaddows of the Noſe, on the Cheeks near the Hair, and about the Chin.

Then the *Darkeſt Shaddows*, in the Mouth-ſtroake, the Noſtrels, ſometimes in the Shaddow of the Noſe, on the dark ſide of the Face, *&c.*

After that ſtrike in the Eye-brows, having left ſpace for them, but not to the whole breadth of them, that you may the better ſtrike the looſe Hairs over the *Skin*; not too dark, conſidering that will appear very dark over a Light part, which is not ſo in it ſelf.

Next the Eyes, putting in the Lighteſt part firſt though ſome will put in the Sight firſt. Then the Lips, obſerving to put in the lighteſt parts firſt (as in the others) and ſo down to the deepeſt.

The Colours being thus all put in, you muſt begin to work them into each other, ſtriking them in with a light Hand, taking great care that you ſtrike not the Shaddows ſo far, to foul the Lights, nor the Lights ſo as to Injure the Shaddows: driving the Colours with the Pencel in the manner of Hatching. When you have work'd all in as well as you can with your Pointed Pencels, then very lightly and with much Dexterity, run all over with your *White Fitches*, keeping them always very clean as you *Sweeten*.

They being all layd *Soft*. *Touch* over the whole Face, as you may ſee occaſion, and if the leaſt *Edge* remains, be ſure to take it of.

Then rub in the darke places of the Hair with a bruſh; then the lighter, lay it ſoft, and Touch it over ſlightly with a pointed Pencel for a *Dead-Colour*.

When your *Head* is thus *Dead-Colour'd*, and through dry; having ſcrap'd of all the Crums of Colours ariſing: with a briſtle Bruſh, rub it very thin over with a mixture of *Nut-Oyle* and

Verniſh

Verniſh, for too much will change the Colours, then mix up your Colours as before, and accordingly Paint it: but inſtead of *Smalt*, uſe *Ultramarine Aſhes*, and no *Umber*, except neceſſity requires it, to cover in ſome deep Shaddows.

Having layd on your Colours, *worke* them up with your Pointed Pencels, and *Soften* the whole work with your w ite Fithes, *Touch* it all over again with a ſteady and free Hand; and laſtly, where it may require it, *Soften* of all the *Edges*.

*B*ut this time you muſt take more pains with the Hair then before, having rub'd your Colours hard, but thin in your Darker and Lighter parts; with a little Turpentine Oyle and a large Pointed Pencel, you muſt ſtrike in the Hair, carrying your Pencel Circularly as the tendency of the Hair requires, and laſt of all *Touch* up the *Lights* and the *Reflections* and *Dark Places* as you ſee occaſion.

Then when the whole is through dry, where you have occaſion to *Touch*, rub in very thin a little Verniſh and Nut Oyle, if you cannot touch it ſoft without it.

In *Draperys*, when your Colours are in, you muſt give the *Sudden Lights* with an extraordinary free Hand, and if poſſibly, work them in withour Fitches; for if they be not delicately us'd, they will blunt the Briskneſs of the Silk which is the Beauty of it.

As for Colour in *Drapery*, though ſome have (abſurdly) layd down Certain rules for all Colours, it is a thing impoſſible to do, by reaſon the ſame Colours from divers diſpoſitions of *Lights* and *Reflections*, have various *Tinktures*: nor need the *Practiſioner* be concern'd about it, for when he can once apprehend all the Colours in the *Face*, he may with great Facility mix all Colours for the more difficult Drapery, even from Nature it ſelf.

CAP. XXX.

Precepts in Colouring and Glaſing.

White repreſents Light and gives the Heightning; *Black*, Darkneſs, and Obſcures and effaces the *Object*, likewiſe

ſets of the light parts and makes them appear by their oppoſition, and both ſerve one another to looſen the *Object* and diſtinguiſh the parts of the *Group*.

In *Carnations*, we muſt avoid the Affectation of too many *Clear Red Colours*, which more reſemble the Skin when Flead of, then the true Natural Skin.

Nor muſt we affect the diverſity of *Sparkling* and *Glowing Colours*, as the Bright of *Diaphanous Bodys*, which repreſent reflections of the variety of Neighbouring Colours; always remembring, that mans Skin how Beautiful ſoever, dwells in a delicate down-Colour.

We muſt obſerve in the *Contraſt*, or the *Oppoſition* which Intervenes in the Union of Colours; that by a ſweet *Interruption* it may rayſe up its *Briskneſs*, without it a *fading Diſagreeableneſs* enſues.

In *Landskip* we muſt obſerve, that the Air being univerſally overſpread, carrys ſomething of *Light* with it, and admits nothing *Darke* in places at diſtance and approaching the *Horizon*.

That which way ſoever we carry the *Wind*, the *Clouds*, *Trees* and all Things Subject to its Motion, tend the ſame way.

That in Clouds for *Storms*, *&c.* they be Painted in manner of a *Group*, and not to much Scattering by *Breakes*, which will diſturb the Harmony of the *Picture*.

We muſt carefully obſerve all the *Squars*, as on the Forehead, Chin, top of the Noſe, between the Neck and Breaſts, *&c.*

In great works we muſt lay the Colours on Full, that we may *Empaſt* and *Incorporate* them ſweetly, and that will make them to hold Firm and be laſting.

We muſt have regard to the expreſſions of *Matters* and *Stuffs*, whither they be *Poliſht* or *Rough*, *Shining* or *Dull*, *Diaphanous* or *Solid*, *Soft* or *Hard*, *&c.*

Colours muſt be ſo laid together, that they may be all ſweetly united under the Briskneſs of a principall one, that it may participate of the *Light* which is chief over all the reſt in the *Picture*; and that all the Colours be Connected together by an agreeable *Vnion*, and likewiſe ſo diſpos'd as they may partake of each other, by the Communication of the *Light* and help of *Reflection*.

We

We muſt not only avoid all *Garriſh* and *Gaudy Colouring* (the Effects of a poor Judgment) but likewiſe a *Briſkneſs* in the *Meaner Parts* which may any way hurt the Eye of the *Picture*.

We muſt obſerve to lay the Colours very ſtrong at firſt, becauſe it is eaſy to weaken what we would put back; but more difficult to give a ſtrength, where it is weakly put in.

Touches muſt be Bold, by the conduct of a free and ſteady Pencel, with all poſſible Freedom: that thereby, they may Animate the work with Life and Spirit, and may appear moſt Finiſh'd at a Proportionable diſtance.

But in works finiſh'd to be ſeen near at Hand, you muſt apply each Colour properly in its place, ſweetning with a light Hand all their *Extremitys*, without Tormenting or Fretting them, that their *Purity* may be preſerv'd.

In *Drapery* we muſt conſider, that we have a perfect liberty in chooſing the moſt proper Colours to produce good effects accordingly we muſt ſhew our Judgement therein.

When a *Picture* is *Dead-Coloured*, we muſt avoid the ſmearing it to much with Oyle, for the more ſpeedy and eaſy *Finiſhing* thereon, which ſoon cauſeth the work to *Change*.

Take care the *Priming* of the Cloath or Pannel be through dry, before you Paint thereon; or the foul *Priming Colours* incorporating with your work will alſo cauſe it to *Change*; as likewiſe that a *Deaul Colour* be dry for the ſame Reaſon. Where you uſe *Turpentine Oyle* take care the Colour under be hard dry, for it is of ſo peircing a quality, it will raiſe the Colours.

We muſt have regard to the ſcituation of Colours, where we muſt obſerve to put before the Picture, thoſe which are Naturally the *ſtronger* and of the greateſt *Purity*; that by the Force of their Briskneſs, we may keep back the Force of them which are Compounded, and which muſt appear at a diſtance; all *Compoſitions* diminiſhing the Force which is in the *Purity of Colours*.

In *Glazing*, the Colours under muſt be layd ſmooth and ſtrong, by reaſon it takes from their ſtrength, we muſt alſo have regard to the Body of the Colour we Glaze with, and accordingly do it oftner or fewer times over.

Note

Note that the ſame *Ground* by the diverſity of *Glazing Colours*, produceth divers *Colours* in *Drapery*; likewiſe the *Glazing Colours* by the diverſity of *Grounds*.

For a *Scarlet*, your *Drapery* muſt be in the Heights, *Vermilion*, and brought down firſt with *Indian Red*, then with *Bone-Black*; when Finiſh'd, *Glaze* it twice or thrice thin, according to the Body of your *Lake*: if it requires more ſtrength Touch up the Lights with *Vermilion*, and *Glaze* it thin or'e again, then in the extremeſt Lights of the Sleeves, Scarf *&c.* of the *Drapery*, touch it up with *Vermilion* and *White*, always remembring, that you *Glaze* not the Heightnings where there is any *White*, by reaſon it will render it Purpleiſh and take from the Beauty.

For a *Crimſon*, lay the Ground with *White*, *Blew Black*, and *Indigo* in the deep, *Glaze* it with *Lake*. For a *Sea-Green*, lay the Ground as before and *Glaze* with diſtill'd *Verdigreece*. A *Graſs-Green*, in the Heights *Maſticot*, then *Yellow Oker*, *Umber* and *Bone-Black*, *Glaze* with *Verdigreece*. For *Olive Colour*. *White*, *Blew Black* and *Bone Black*, Glaze with *Brown Pinck*. For a *Blew* with *Smalt*, the *Ground* as before, *Glaze* ſeven or eight times, very thin with a very ſteady, but free hand. *Glaze* with *Ultramarine* on the ſame *Ground*. For the moſt Beautifull *Red*, lay the *Ground* as in *Graſs green*, but in the Finiſhing uſe *Pinks* inſtead of *Yellow Oker* and *Umber*, as likewiſe in Finiſhing the *Graſs Green Glaze* the Red with *Carmine*. You muſt *Glaze* with *Nut Oyle* & *Verniſh* mix'd, in the *Darkes* you may uſe *Dryiny Oyle*.

And laſtly you muſt take care in the *Colouring* of the *Harmony* which makes the variety of Colours agree, ſupplying the *Weakneſs* of ſome by the *Strength* of others, to ſuſtain them, as by a Conſonance well manag'd, where they muſt neglect on purpoſe certain places, to ſerve for the *Baſis* and *Repoſe* of the *Sight*; and to raiſe up thoſe which by their Briskneſs keep upmoſt. And likewiſe of the *Degradation*, where the more eaſely to Proportion the Degree of Colours that fly back, we muſt reſerve ſome of the ſame kinde and entire purity, and then to compare them which ought to be a far off, according to the *Perſpective Lines*, to juſtify the *Diminution*; obſerving the *Quality* of the *Air*, which being charg'd with Vapours, duls them more then when it is Serene.

Theſe are the moſt *General* and *Principal Rules* I could recollect, but the *Practiſe* will inſencibly iuforme your Judgment with infinite leſſer Obſervations; which with diligent ſtudy, and a Mind adapted to ſo Ingenious a Diverſion, will procure you the Happy Fruition of your deſired *End* therein.

CAP. XXXI.

Precepts about Ordonnance and Deſign. As Likewiſe for Drawing by the Life.

IN Deſigning a Peice of Hiſtory we muſt have greateſt Regard to the Principal *Group*, that the *Lights* fall ſtrongeſt on it, and more eſpecially on the *Cheif Figure* that it be of the firſt *Character* and moſt *Finiſh'd*, being the *Eye* of the work.

That the *Group* be ſuſtain'd by ſomething that ſeems looſe about it, which ſerves to extend and continue it to ſome other *Group* by, otherwiſe the *Diminution* will be too apparent, and break to much into Heaps, and the Eye not deſcend naturally from one to another, which muſt, begining at the *Principall*, fall according to the *Mind* of the *Story*.

Too force *Attitudes* muſt be avoided, which cauſe extravagant *Contorſions*: but the boldeſt *Actions* are allowed (not exceeding Nature) which may be advantagious to the *Deſign*.

Wee muſt avoid an Injudicious *Mixture* of *Paſſions*, which will diſturbe the Harmony of the Picture; as the mixing *Anxiety*, and *Roughneſs*, with *Chearfullneſs*, *Clemency*, *&c.*

We ſhould never Expreſs a *Figure* without firſt examining the *Action* from the *Life*; ſince in every *Action* there is ſome Alteration in the *Muſcles*, *Joynts*, *Contorſions*, *&c.*

Paſſions muſt not only be form'd in the *Features* aud *Actions*, but ſuited, alſo, to fit *Conſtitutions* and *Complections*.

We muſt reſerve our greateſt ſtock of *Fancy* for the *Principal Part* of the Picture, leaſt ſpending it on the meaner parts, we ſhould be exhauſted when we have moſt occaſion to make uſe of it.

In ſupplying *Lights* and *Shaddows* obſerve to diſpoſe of the *Effects*, by placing all the parts of the Subject, ſo that at the ſame time we may ſee what the whole *Compoſition* produces.

In Deſigns of *Great* and *Honourable Actions*, we muſt avoid the bringing in any thing that ſavours of *Ruſticity*, or *Booriſhneſs*, but maintain the *Character* throughout the work.

Beyond the uſual, Actual worke of Nature a *Painter* may deſcribe, but not exceed the conceiv'd poſſibilitys of Nature, except the Subjects are *Fixions*, as *Pegaſus*, *Centaurs*, *Satyrs*, *&c.*

In very lean Figures we muſt not expoſe the *Nuditys*, leaſt they appear too *Meſquine*, but ſeek ſome occaſion to cover or repreſs them, that we may render the parts more agreeable.

Where there be ſeveral Figures we muſt give ſeveral *Aſpects*, *Habits*, *Actions &c*, for the eye delights in variety as well as the Mind, and theſe are ſaid, *Contraſter bene*.

We muſt obſerve an *Æquilibre* in the Deſign, that when there be divers Figures on one ſide, we muſt Ballance it on the other; the like muſt be obſerv'd in a ſingle Figure, when one Arme moves forwards, the other or the like muſt be in a backward poſition, to *Æquipoiſe* the Figure.

We muſt obſerve in the *Figures* of *Mans Body*, that the Head be placed well between the Shoulders, the Trunk upon the Haunches, and the whole upon the Feet in Juſt Proportion, and that one Leg may reſt firm under the Body.

In all *Animals* we muſt proportion their *Bigneſs* to their *Scituation*, and *Strengthen* their *Poſitions* by means of the *Æquilibrum*.

In Deſigns of *Large Figures*, the other things in the Picture muſt be of a *Large Kinde*, not only by avoiding things Diminitive from the Natural, but ſuch as are ſmall in Nature.

In all their differences which can occur in their Poſitions, we muſt propoſe an even *Plane*, to finde preciſely their *Scituation*, and ſettle their place by ſudden *Breaks* and *Diſtances*, conformable to their *Perſpective*, after a juſt and exact *Scituation*, according to the diminution of *Diſtance* whither plac'd high or low.

In all Hiſtores we muſt have regard to the *Climate*, and the time in their *Habits*, taking care we *Dreſs* not *Antique Figures* in *Modern Habits*, nor one *Country* in the *Dreſs* of another.

We muſt adjuſt the *Drapery* ſo on Figures, that they may appear

appear real Veſtments, and therefore we muſt cloath the *Layman*, before we put it in the Action we deſign.

The *Folds* muſt be diſpos'd in ſuch manner, that they may make the great parts, in which the Nudity may appear, Free; the little *Folds* being plac'd about the Joynts; and taking great care that upon the *Relief* and Surface of Members, we do not *ſtrain* or *hurt* them, but that the motions may ſeem diſingag'd. We muſt alſo raiſe up the *ſtuff*, letting it fall lightly, that the *Air* ſuſtaining the *Folds*, may make them fall more neat and ſoft.

We muſt take care to diſtinguiſh *Draperys*; *Taffatys* and thin *Silks* muſt be full of *Breaks* and *Flickerings*; *Sattens* more *Quick Lights*, the Folds lying more ſoft and round; but *Velvet* the *quickeſt*, the deeps very dark, with Reflections on the outward parts of the Folds.

Large Figures muſt be dreſs'd with Folds large and free, more to be regarded for their Grace and Facility, then for their affected Pains and Induſtry.

Hair muſt be touch'd in large Hiſtorys with a full and free Pencel, not nicely workt up to follow the Nature, for that will be all loſt by the diſtance and appear Flat.

We may neglect the *Nicity* of the ſtory for the *Advantage* of the Picture, as putting any former *Hero* in better Grace and Poſture (if in a great Action) then perhaps Hiſtory hath tranſmitted to us.

In *Dead Bodys* we muſt avoid all that appears *Noyſome* and *Unpleaſant* to the Eyes; ever obſerving *to take the beſt of Nature*: ſo in the miracles of Curing Diſeaſes, we may take the what is *Acute* in pain, omitting what is *Loathſome* to the Eye.

We muſt ſhun all *Sharpneſs* in the *Contorſions* as likewiſe all Flatneſs in the Body of the Piece.

In *Lights*, by Night the Artificiall muſt govern the Naturall, but by Day the Naturall govern the Artificiall.

If the *Action* be in *Uninhabited places*, you have liberty to repreſent the *Extravagant Effects* of Nature, but in a well diſpos'd *Irregularity*; if in *Inhabited places*, you have Liberty for *Ruins &c.* at a diſtance, but not near Hand.

If the *Buildings* be *Ruſtick*, you may diſpoſe them to the beſt advantage of the *Figures*, and according to the *Idea* of the Subject:

ject: if *Regular*, we muſt have reſpect to the ſeveral Orders of *Architecture*. But *Regular* or *Irregular*, we muſt obſerve their *Geometricall* and *Perpendicular*, according to the Rules of *Geometry* and *Perſpective*.

In all *Mountains*, *Rocks*, *Buildings*, *Trees*, *&c.* we muſt Proportion their bigneſs to the *Plane* where they are plac'd, and hold it for a *Maxim*, to make the *Ground-plot* great enough for the *freedom* of the *Figures*, and the *meeting* of all the *fine Effects*.

We muſt take care to adjuſt the *Landskip* to the *Figures*, not only to its *Manner*, but alſo to the *Colouring part*, that it may ly *quiet*, and put the Figures forwards.

Finally we muſt obſerve. that the whole work be of one *Peice*; all *Free*, and nothing *Forc'd* or *Reſtrain'd*; a judicious obſervation in the *Perſpective*; *Actions* ſuiting the *Character*, whither *Noble* or *Ruſtick*; the *Sex*, whither *Maſculine* and *Strong*; or *Tender*, *ſoft* and *Eaſy*; the *Age*, whither *Grave*, *Vigorous* or *Childiſh*: that there be a *Principall Eye* in the Picture, to which all the reſt have reference. That there be a *Harmony* of *Colouring* throughout the work, that in the *Drapery*, the *Leſſer folds* deſcend naturally without *Croſſings* and *Confuſion* from the *greater*, that the *Figures* bare exact *Proportion*: and the *Fore ſhortnings* be brought to the ſevereſt Teſt of the *Judgment*.

But wheras in *Hiſtory* the *Figures* have dependency on each other, a *Figure by the Life* (one *Figure* uſually making the *Picture*) be only agreeable to it ſelf,

We muſt Conſider (by divers Tryals) what *Poſition* of Body, *Action* and *Light* beſt becoms the *Perſon*, and when any thing ſeems *forc'd* or *affected*, we muſt Endeavour to divert them by *Diſcours*, *&c.*

For a *Round* and *full Viſage* take a three *Quarter-Face*, for a *Thin* and *Long*, more *Foreright*. For a *ſoft Languiſhing Look*, the Face ſomething *Inclining*, For a *Sprightly*, more upright, looking over the Shoulders, *&c.*

Let *Children* be playing with *Lambs*, *Birds*, *little Dogs*, Catching water from *Fountaines*, and with the like *Childiſh Actions*, *Lads* and *Young Virgins Shooting*, *Hunting*, in *Sheepherds* and *Sheepherdeſſes Dreſſes*, *&c.* and ſo ſuitable in all *Ages*, and *Dreſt* to their *Quality*, but for all *Habits* dreſs up a *Lay-man* and Paint

from

from the *Nature*. Nor muſt you only ſuit the *Age* and *Quality*, but alſo the *Complexion*; a *brisk*, *Sanguine* beares the Strongeſt, a *Sallow*, weaker colour'd *Drapery*. And where you Paint much *Drapery*, carry backward and in the Shaddow what you can, that you may not hurt the *Eye* of the *Picture*.

Put *Scars* and *Defects* (as much as may be) in the Shaddow; not only taking *the beſt*, but *Helping Nature*, where it may be done without Hurting the *Intent* of the *Picture*.

If you have ſeveral *Figures*, put them in manner of a *Group*, with *Half*, *three quarter* and *Foreright Faces*; not all looking on you as if they were ſuppris'd.

Landskip muſt bare a *Harmony* in *Colouring* with the *Figures*: putting them forward; Shunning the affected Finiſhing of *Trees*, *Flowers*, *&c.* which ſhew more of *Labour* then *Art*.

Be as quick as may be (without Injury to the work) in a *Face*, Catching the briskeſt *Air* before it ſinks by the *Perſons* growing Uneaſy; and laſtly, give all that are by, Liberty of their Opinions in the *Likeneſs*, for thence ſometimes you may Correct your work.

Thus have I giving the moſt Neceſſary *Directions* and *Inſtructions* throughout the whole *Miſtery* of Painting: Theſe with a diligent Study in the *Theory* and a Carefull management in the *Practiſe* will *Effect* an *Entertainment*, Suitable to the moſt Noble *Genius*.

FINIS.

By Reaſon ſome through the prejudice of Education and yet of good Ingenious Parts, may find ſome difficulty in *Terms* of *Art*, and other Words in this Book, I thought fit (for their Benefit) to ſubjoyn the Explanation of them.

ATtitudes. *Actions, or Poſtures.*
Ænigmatical; *full of Riddles.*
Accumulate; *to heap up.*
Allective; *Alluring.*
Altercation; *Wrangling.*
Amfractuous; *Broken.*
Anatomatize; *to cut up.*
Analogical; *Proportionable.*
Anoptica; *Looking up.*
Apex; *the Top of any thing.*
Bacchanalization; *the Drunken Feaſts of* Bacchus.
Beatitudes; *Bleſſings.*
Catoptica; *Looking downwards.*
Chiaro Scuro; *Placing of Lights.*
Concretion; *Joyning together.*
Convex; *Round.*
Coſmographicall; *writing of the world.*
Contours; *Out-Lines.*
Contraſt; *ſtrengthening together.*
Dulciſonant; *Sweet ſounding.*
Diaphanous; *Tranſparent.*
Diaphonus; *Jarring.*
Dilatory; *Tedious.*
Diapente; *a Fifth in Muſick.*
Diapaſon; *an Eight in Muſick.*
Diateſſeron; *a Fourth.*
Dilation; *an Enlarging.*
Diagonally; *From Corner to Corner.*
Expanſion; *a laying open.*
Exornation; *an Adorning.*
Exitial; *Diſtructive.*
Entity; *Being.*
Eleimoſinary; *Charitable.*
Efflux; *a Flowing out.*
Ebullition *a Boyling up.*
Epileptici; *given to the Falling Sickneſs.*
Empaſte; *to lay well in.*
Elevation *a Lifting up.*
Group; *a Knot of Figures togather.*
Homiomære; *a Likeneſs in Parts.*
Hydrographical; *writing of the Ocean, &c.*
Hypotheſis; *the Argument of a diſcourſe.*
Hatching; *ſtriking ſtrokes as in Graving.*
Idea; *the Form of any thing.*
Ineffable *Unſpeakable.*
Interſection; *cutting off.*
Ichnography; *ground Plot.*
Monopoliſt; *one that Ingroſſeth all of a ſort or Kind.*
Monochroma; *one Colour.*
Matempſychoſis; *paſſing of ſoules from one body to another.*
Occult; *Hidden.*
Oeconomiſts; *Governours.*
Oſteology; *Diſcourſing of the Bones.*
Optica; *Sight foreright.*
Proditorious; *betraying.*
Prototypon; *the firſt Pattern.*
Paripateticks; *Followers of* Ariſtotle.
Phyſiological; *diſcourſing of Natural Cauſes.*
Protracted; *Prolonged.*
Protuberant; *Swelling up.*
Phyſical; *Natural.*
Profile; *Repreſentation of Heights Depths &c.*
Ratiocination; *Reaſoning.*
Relievo; *An Emboſs'd Figure.*
Refracted; *broken open.*
Speculative: *Contemplative.*
Superficies; *the Surface of any thing.*
Symmetrical; *Proportionable.*
Seſquialter; *ſo much and half as much more.*
Suprabipartient *more then divided in two.*
Seſquioctava; *an eighth part above the whole.*
Sciographica; *Plat-Form or Draught.*
Scheme; *a Form.*
Tone; *a Tune, or Harmony.*
Teints; *Tincktures, touches of Colours.*
Vertigious; *Giddy.*
Zenith; *the point directly over our heads.*